

English Fifteenth Century Book Structures

Volume 2

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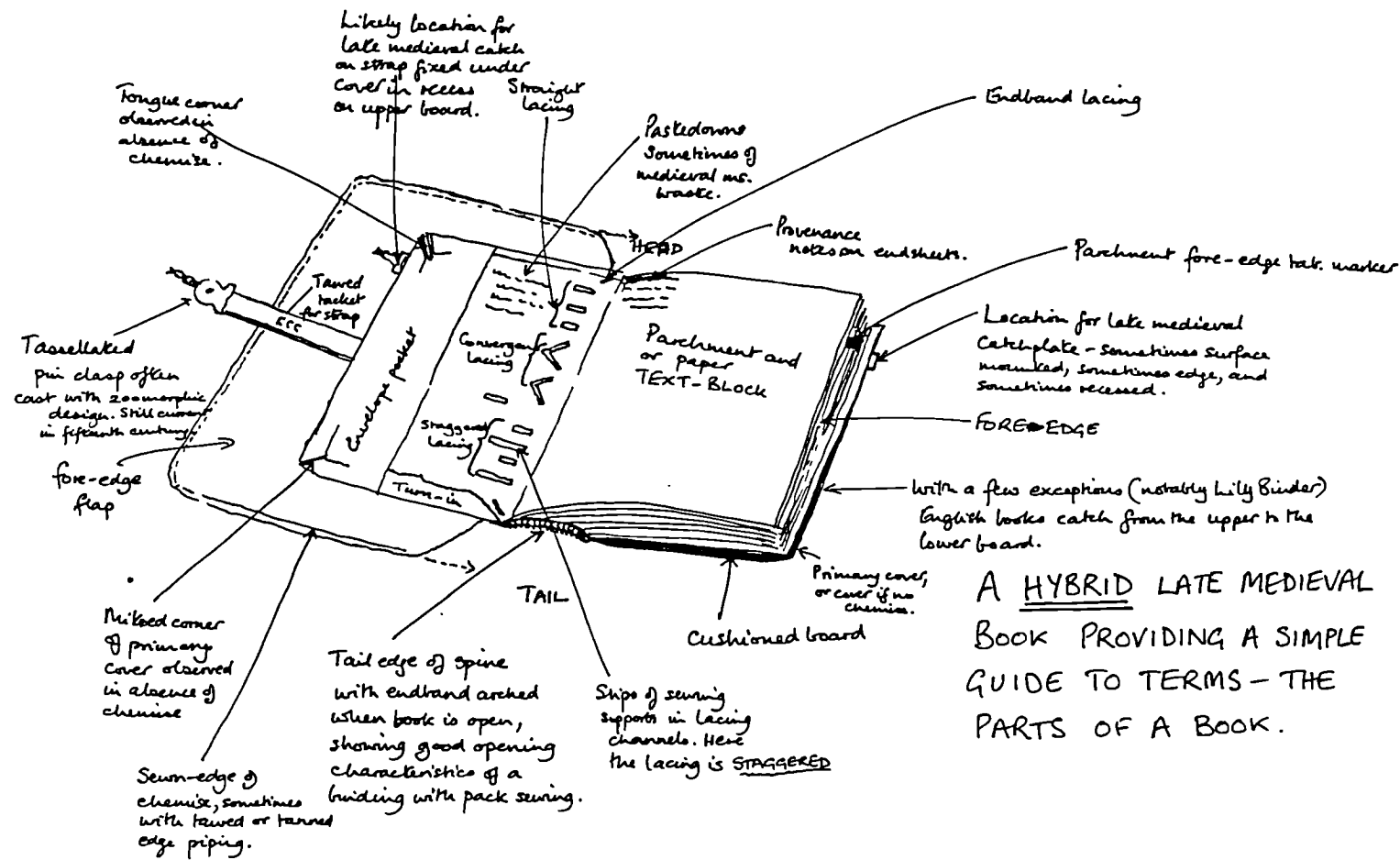
GRAPH

<i>Spine shape, board shape</i>	21
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PHOTOGRAPHS.....22

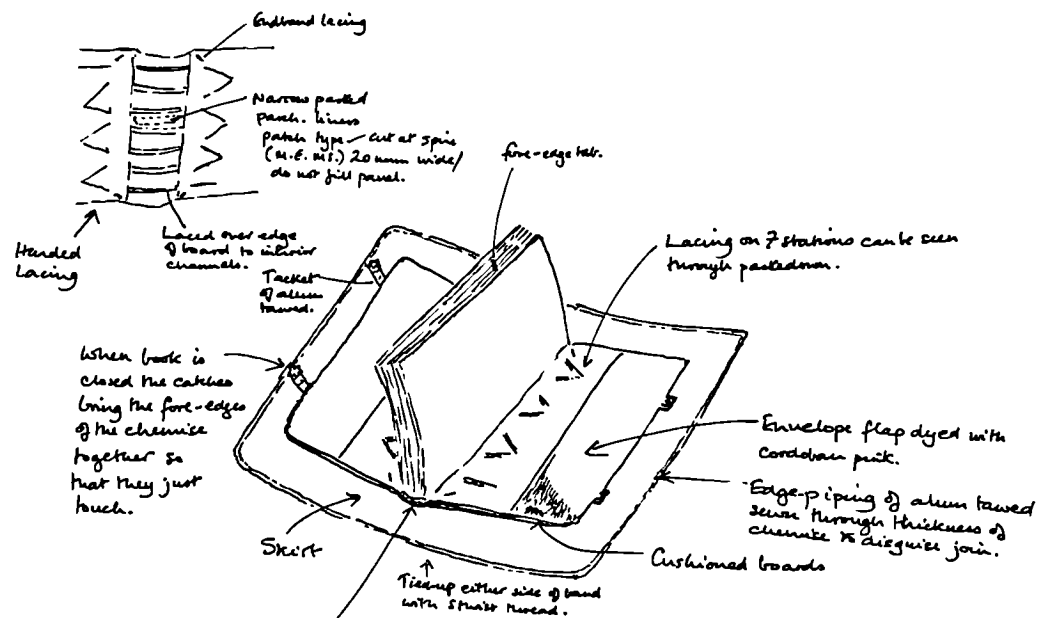
FORMS

<i>First type used</i>	103
<i>Second type used</i>	107



A HYBRID LATE MEDIEVAL BOOK PROVIDING A SIMPLE GUIDE TO TERMS - THE PARTS OF A BOOK.

A HYBRID LATE MEDIEVAL BOOK PROVIDING A SIMPLE GUIDE TO TERMS - THE PARTS OF A BOOK



Typical fifteenth century chemise bookbinding,

based upon observations of British Library B.M. Add. 22, 285

Martyrology of Syon Monastery c. 1420. Provenance - Earl of Shrewsbury.
(Henry Davis G.8)

Endbands of triple-crowning core variety in red, green + white.

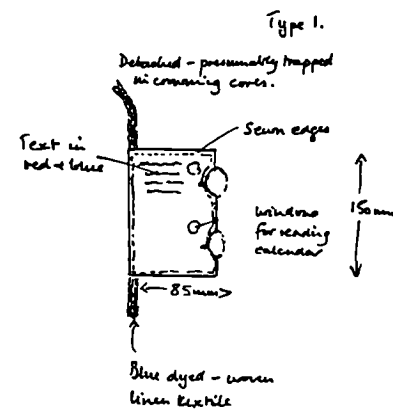
Leaves and boards slightly back-cornered to accommodate endbands.

BACK-CORNERING

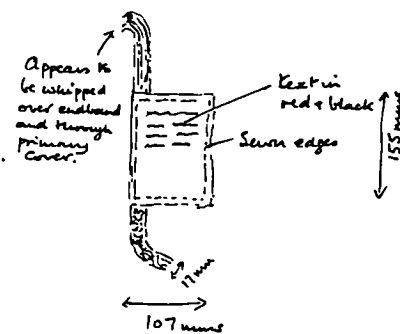
Tied-down in end sheets.

Chemise now damaged - + this drawing to some extent is a re-construction with parallels from the Jesus College, Cambridge collection. Jesus Q.A.13 has a different clasping method, with the strap passing through the chemise and closing on top of the fore-edge - see photograph.

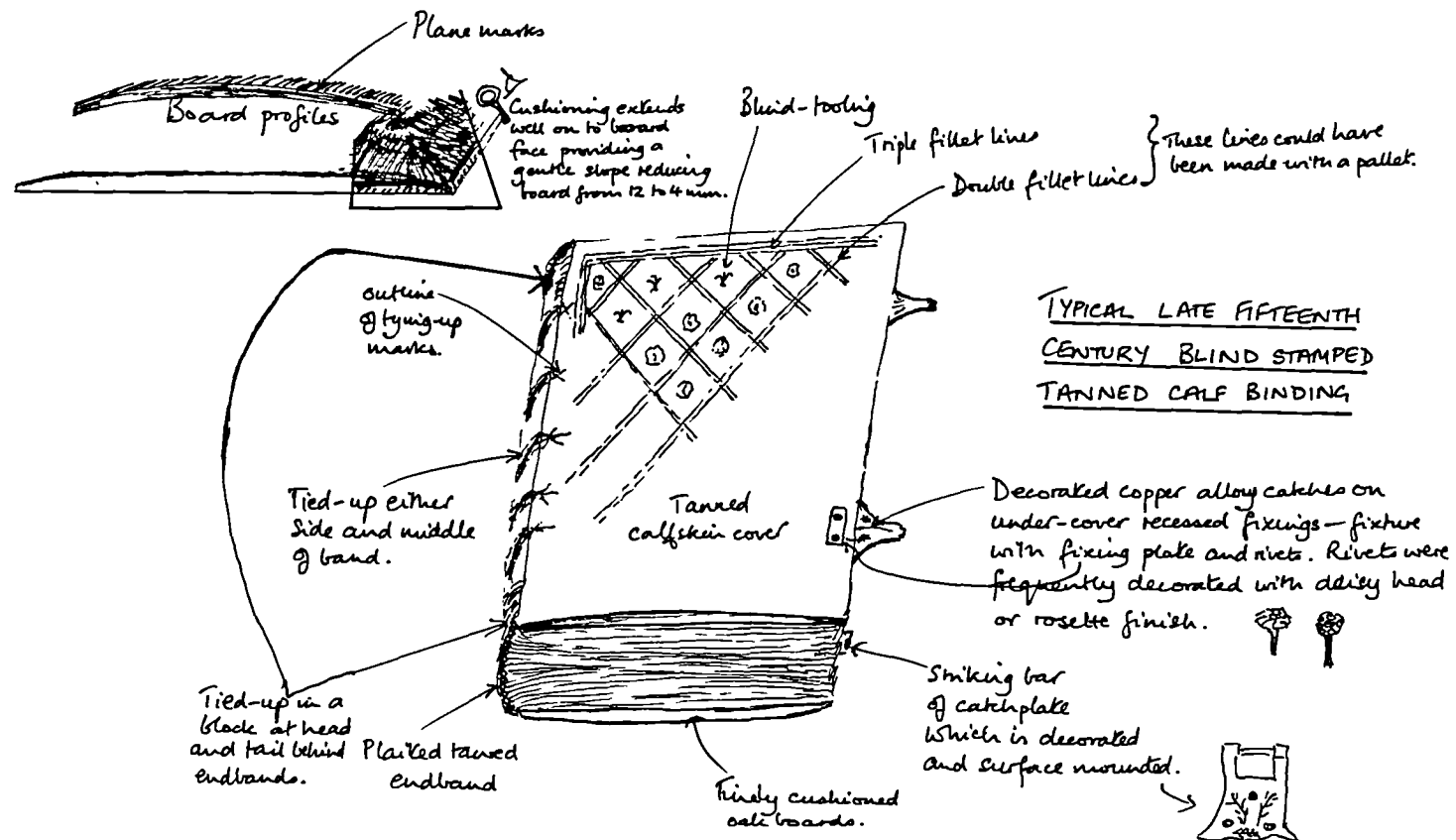
This book has remarkable bookmarks.



Type 2.



TYPICAL FIFTEENTH CENTURY CHEMISE BOOKBINDING

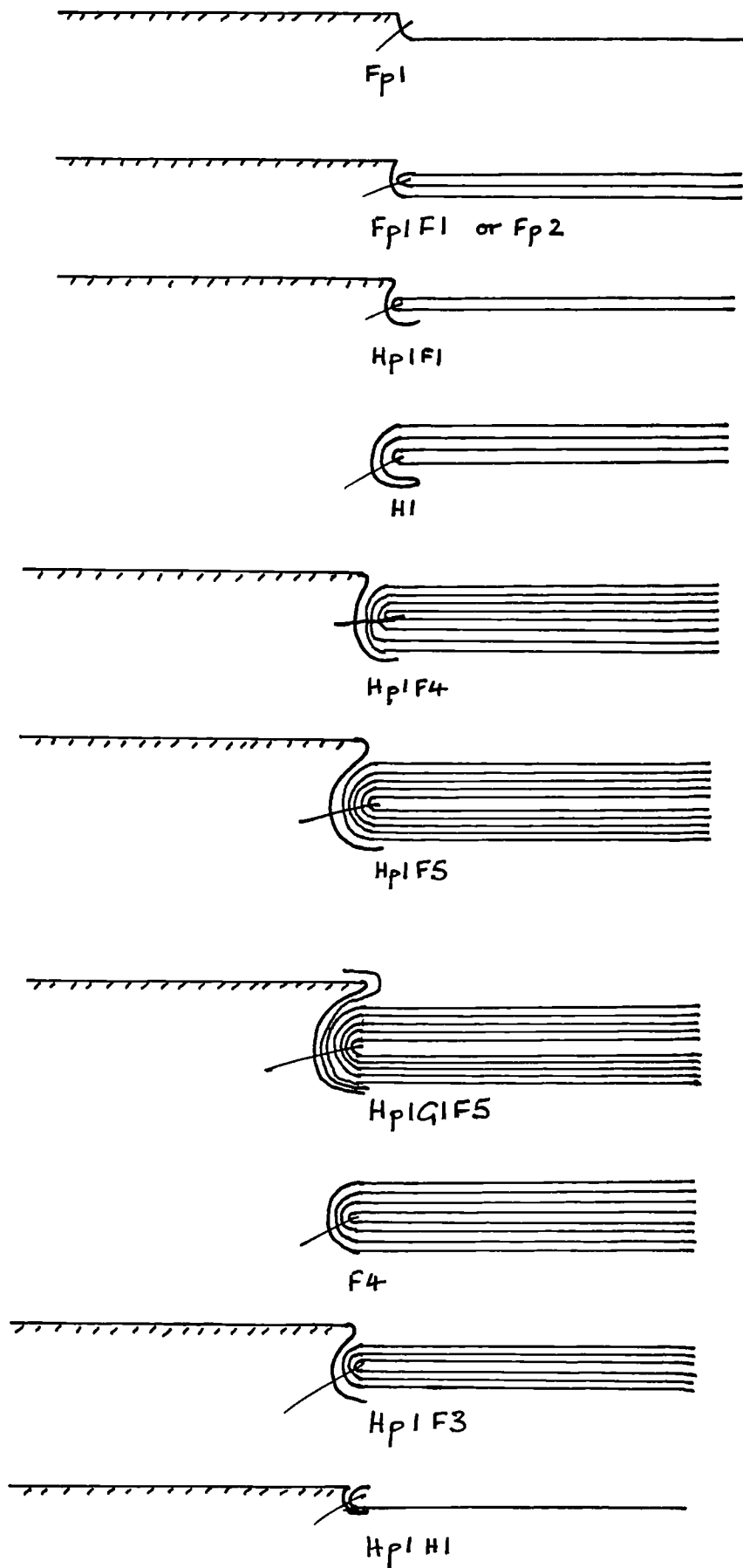


Based on observations of Clare College U.S.S.
 Summa Angelica, Theo. Martin 1490, Belgium.

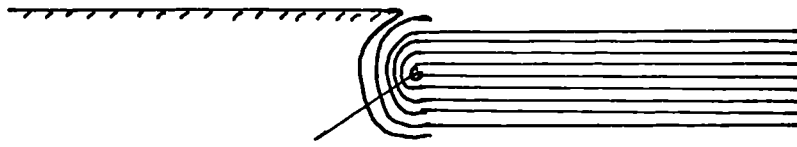
TYPICAL LATE FIFTEENTH CENTURY BLIND STAMPED BINDING

ENDLEAVES

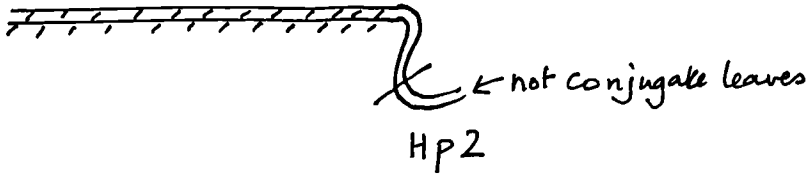
4



//// = Adhesive



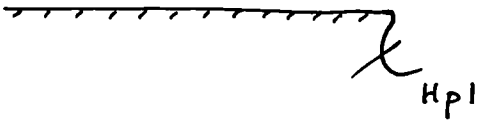
$H_p 1 H 1 F 4$



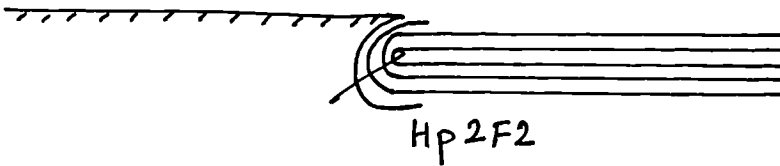
$H_p 2$



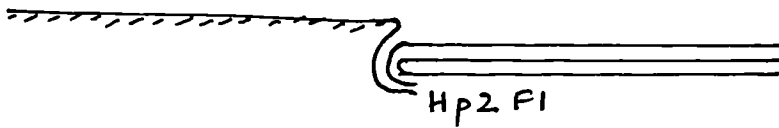
$F_p 1 H 1$



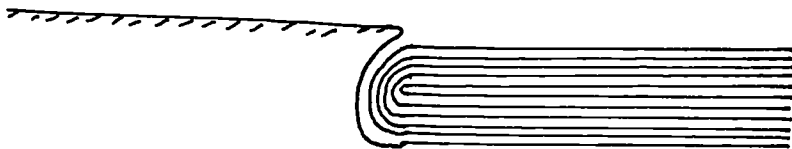
$H_p 1$



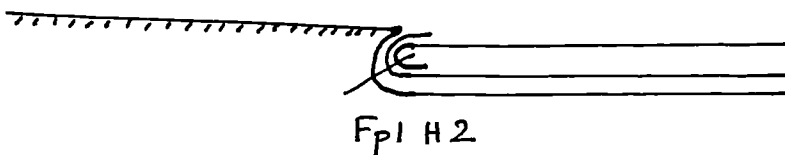
$H_p 2 F 2$



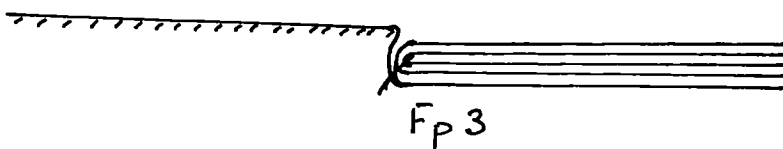
$H_p 2 F 1$



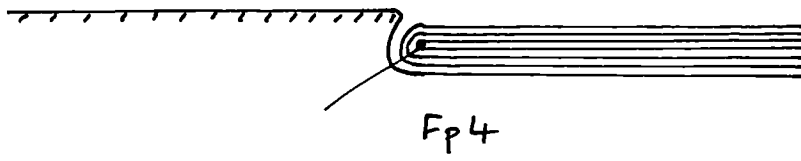
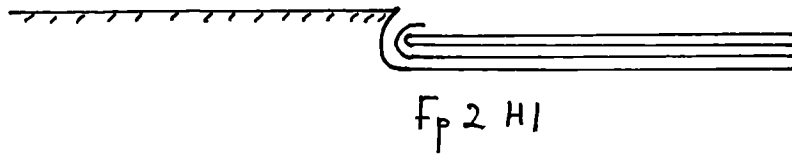
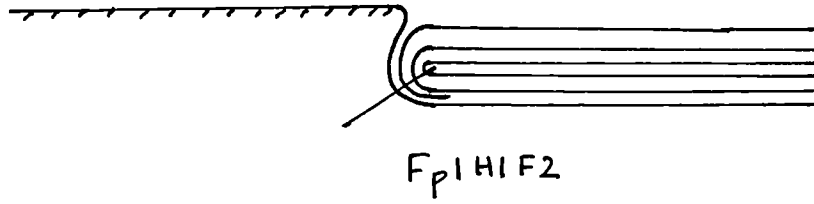
$F_p 6$



$F_p 1 H 2$



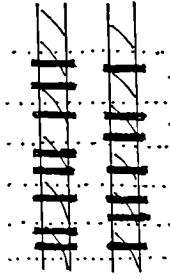
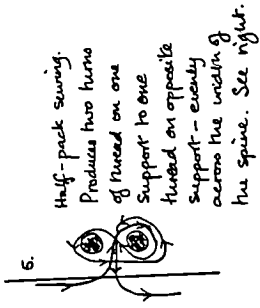
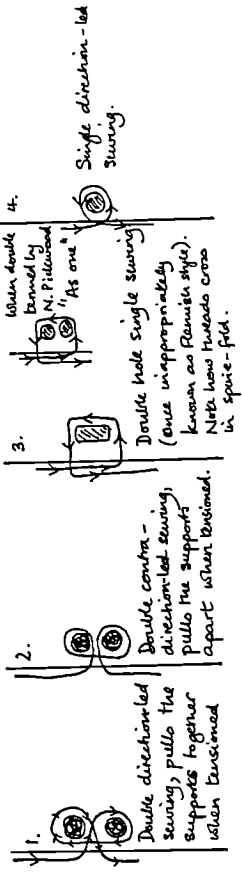
$F_p 3$



SEWING.

7

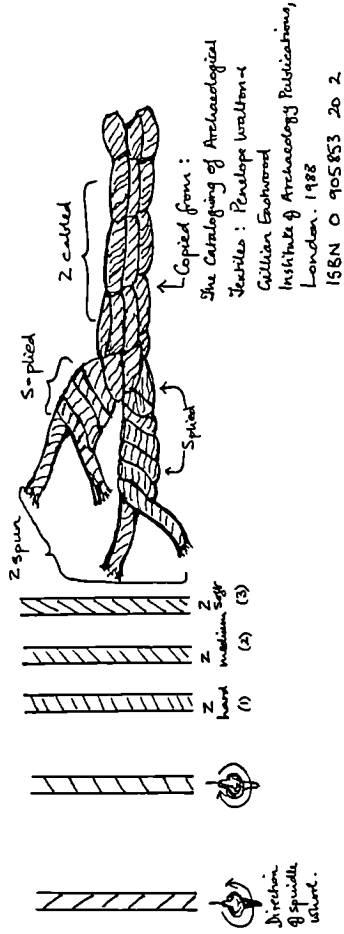
A.



Half-pack sewing provides good support across the spine and controls the amount of packing whilst also allowing the sewer to work at speed. It is very neatly executed and is hard to distinguish - careful thread counting is essential.

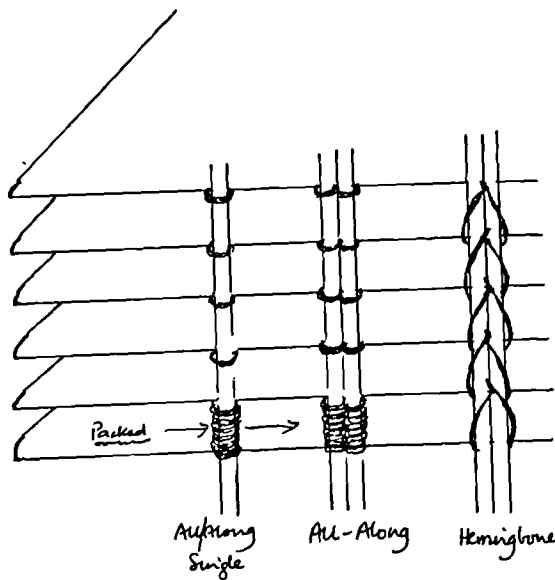
6. Thread : twist and calling:

S ply Z ply



Sewing

B. 1)



Sewing types.
As observed on
Spine face.

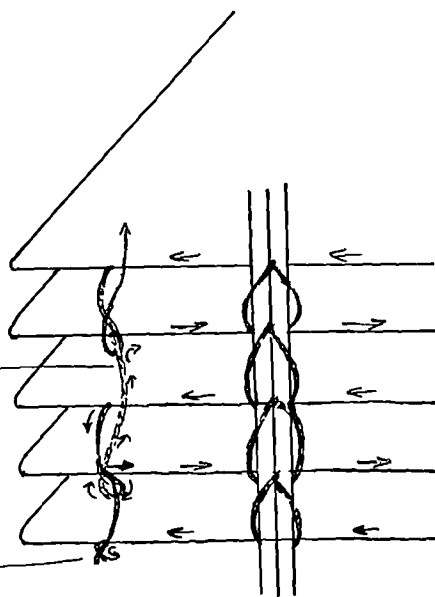
Sewing

B. 2)

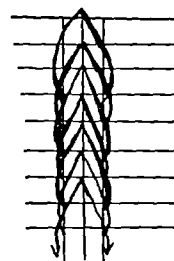
HERRINGBONE
1 step.

S twist

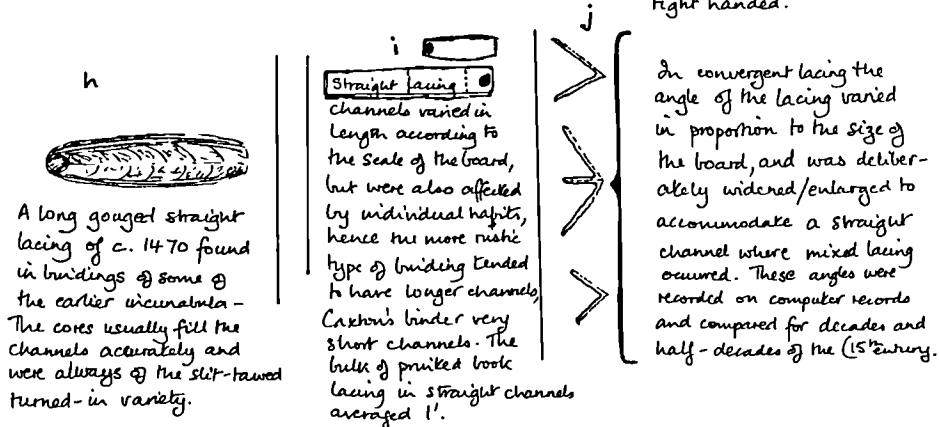
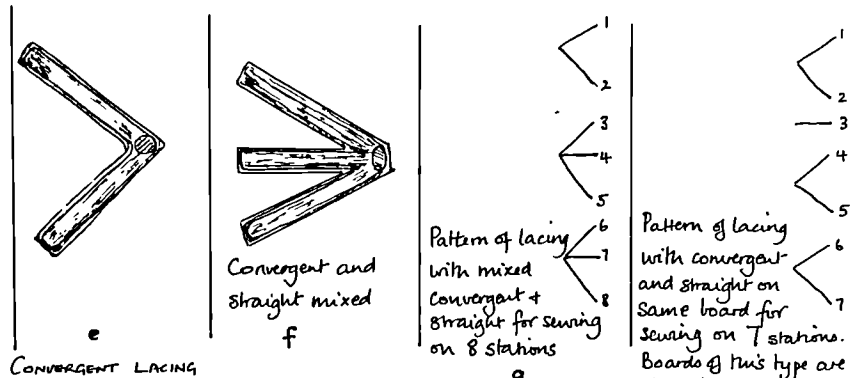
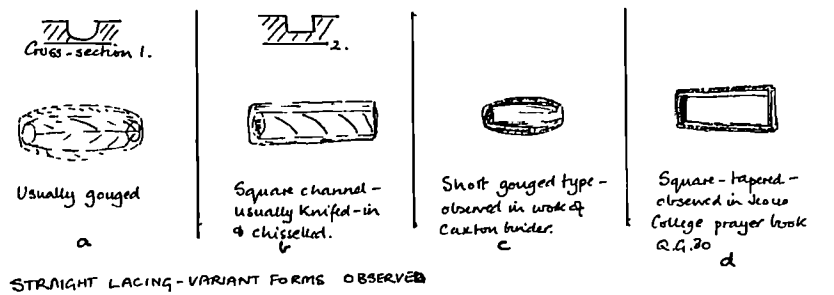
Ketleschitch



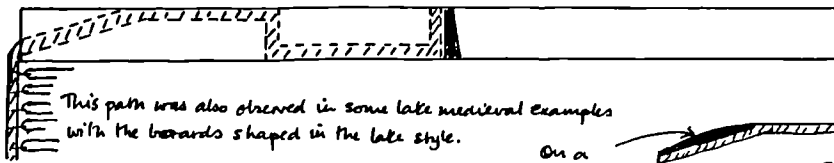
Showing direction & passage of the thread, which is S twist.



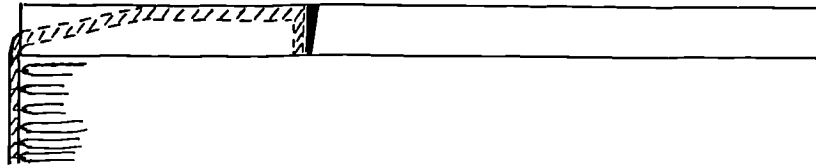
2 step
Not observed
on historic
examples.
Would give a
very sharp
chevron on
spine.



ROMANESQUE LONG LACING PATH

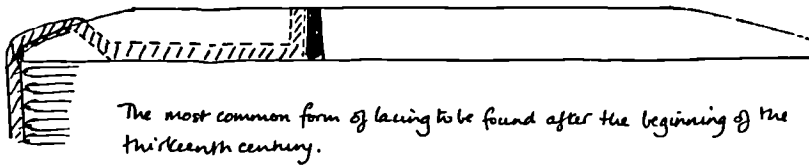


ROMANESQUE SHORT LACING PATH

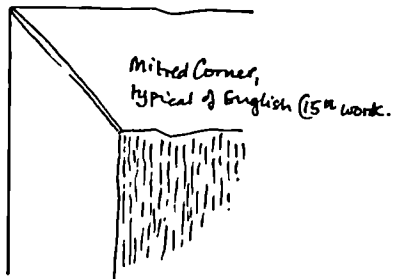


On a late medieval building a rather thin bridge results at the point of entry.

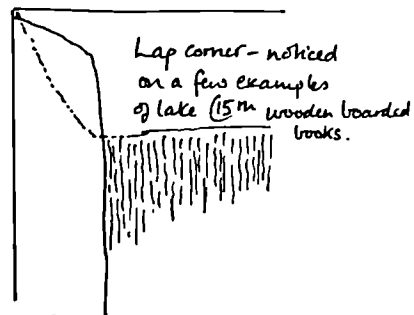
OVER THE BOARD EDGE LACING PATH



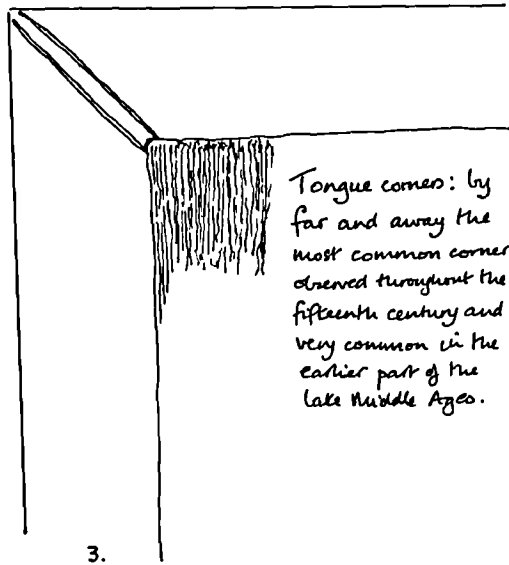
CORNERS



1.



2.



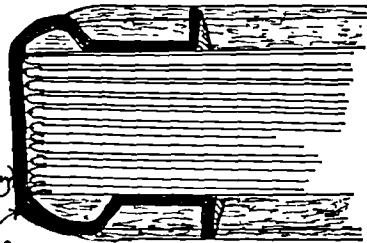
Tongue corner: by far and away the most common corner observed throughout the fifteenth century and very common in the earlier part of the late Middle Ages.

SPINE SHAPES

① FLAT

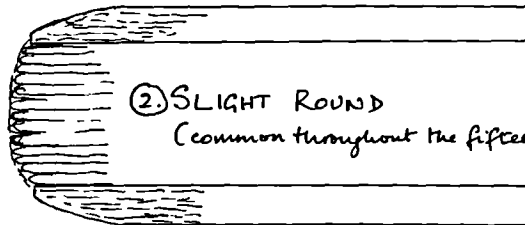
(not common in the 15th century)

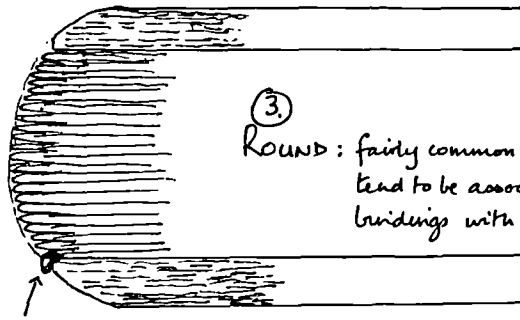
Sewing
Support material & paste.



② SLIGHT ROUND

(common throughout the fifteenth century)



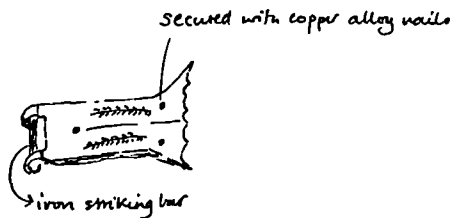
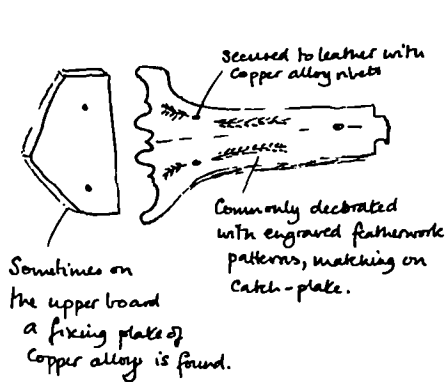


③ **ROUND**: fairly common in the fifteenth century, but tend to be associated with thicker, larger bindings with heavier boards.

Note endleaves sometimes get trapped against the board edge - taken by some as evidence of rounding and backing (an erroneous assumption).

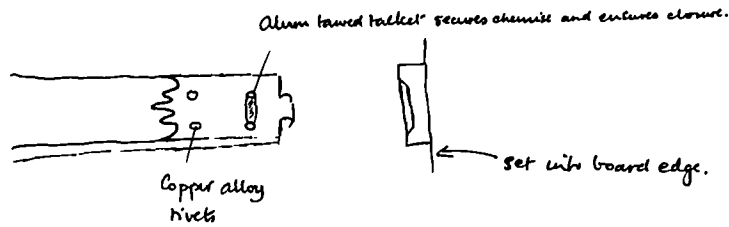
CATCHES AND CATCH-PLATES

Catches & catchplates: basic fifteenth century types:

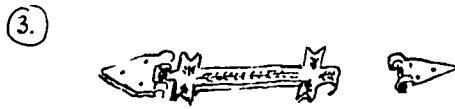


- ① A very common late fifteenth century matching catch, catchplate and fixing plate set. This type of catch and design is especially associated with blind-tooled calf bindings. The strap is usually secured into a front recess in the boards under the cover by means of 2 nails.

All parts made from 1 mm cut copper alloy sheet.

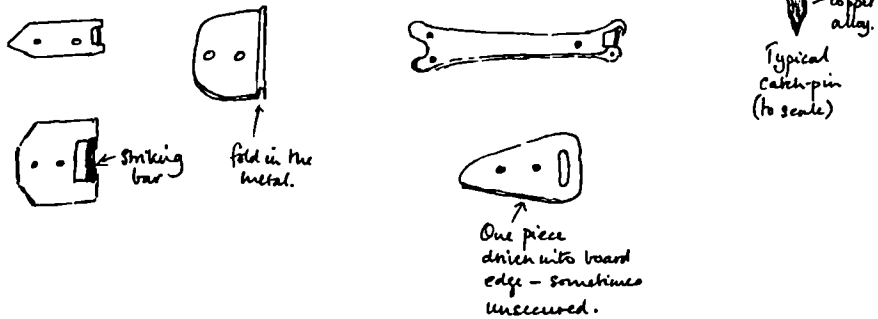


- ② An unusual 15th century example of a combination of riveting and tawed bucketing for a long strap type catch to catch plate - observed on a binding in the British Library - BM. Add. 22,285. Manufactured from cut copper alloy sheet.



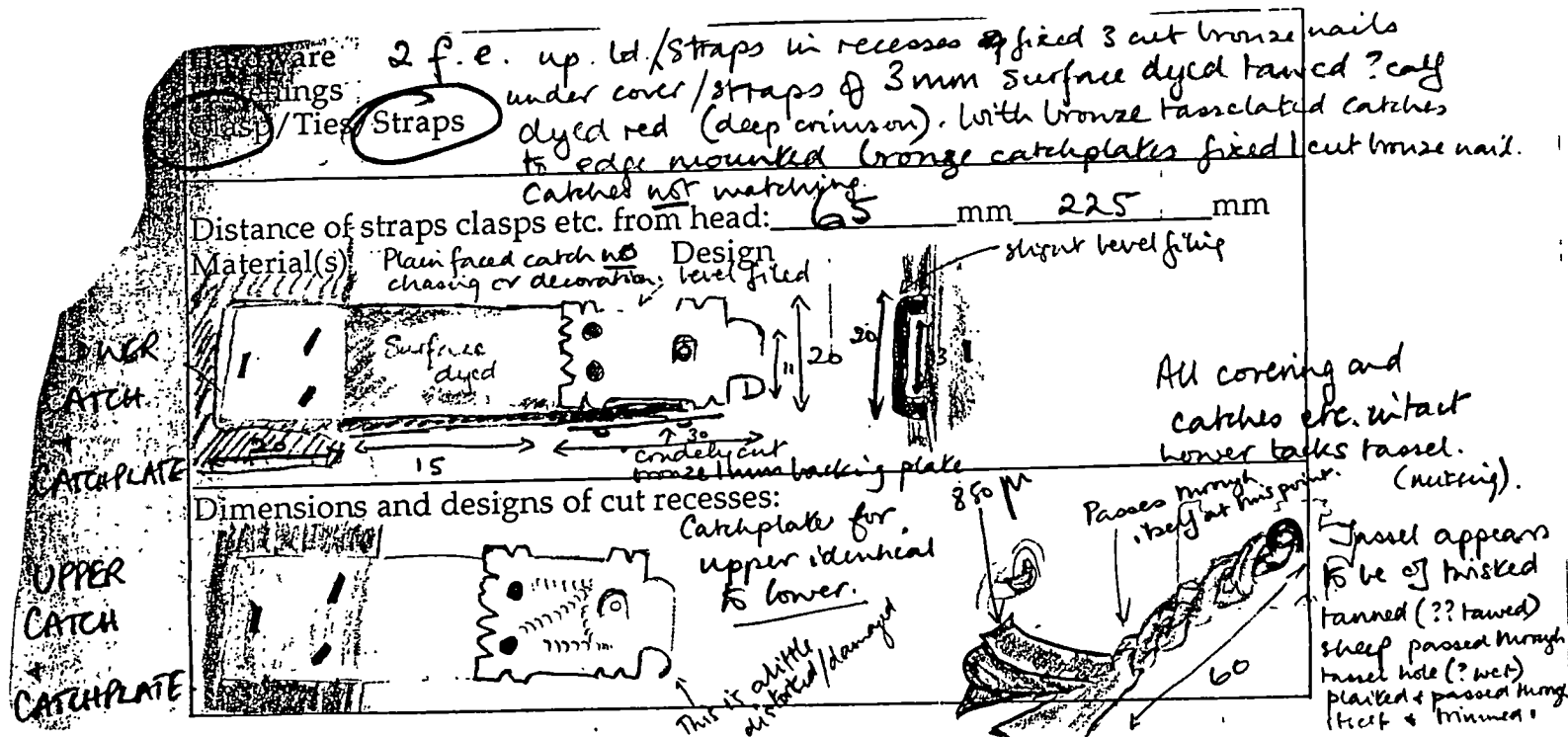
A cast catch observed on the Jesus college prayer book (Q.9.30)

Other common forms of catchplate:-



- ④ Copper alloy plates riveted along strap with central hole to locate on catchpin.

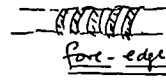
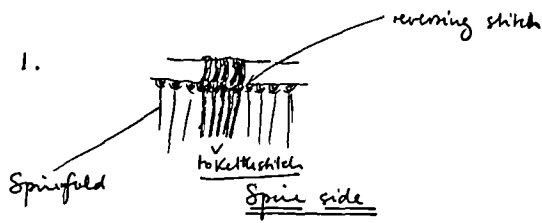
All of these forms were observed on fifteenth century examples.



Taken from
 Survey notes -
 showing nature
 of tassels used
 in conjunction
 with tasselled
 catches.

(Fifteenth Century)

Medieval Back tie-down Endbands



Germanic World Plaited-Endbands

England Fifteenth Century

2.



Fore-edge pattern

Plaited:
CLARE
U.S.S.



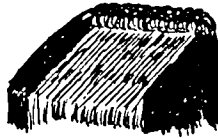
Spine-Edge pattern
See CLARE U.S.S.

Summa Anglica, 1490

? Lily Buidar - working in England.

Seen on single bound things, very
finely finished heads.

3.



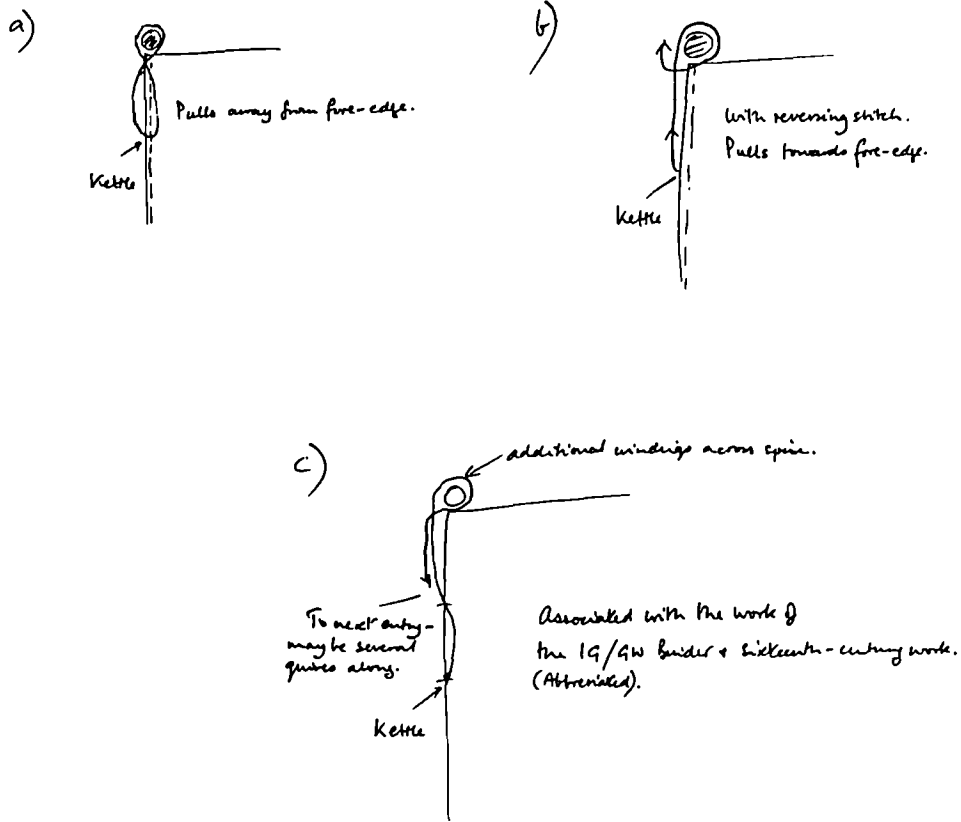
Crown head pattern -
See Whithy Register, Whithy Museum.



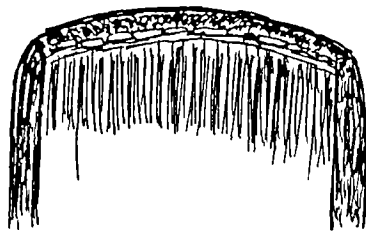
ENDBANDS.

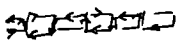
4. Primary

15

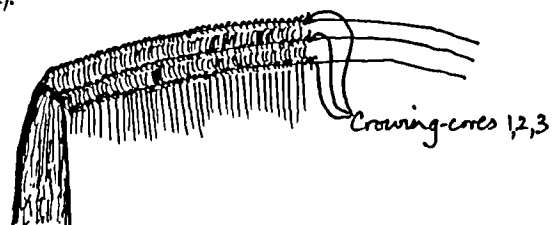


5. Shorthand notes for identifying types of endband.

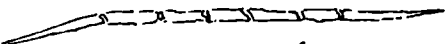


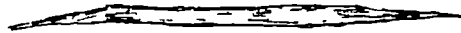
 Thread path
Covered Endband.

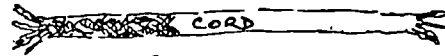
6. Triple-Crowning Core Endband (sometimes sewn with only single crowning core or double).




ENDBAND CORES

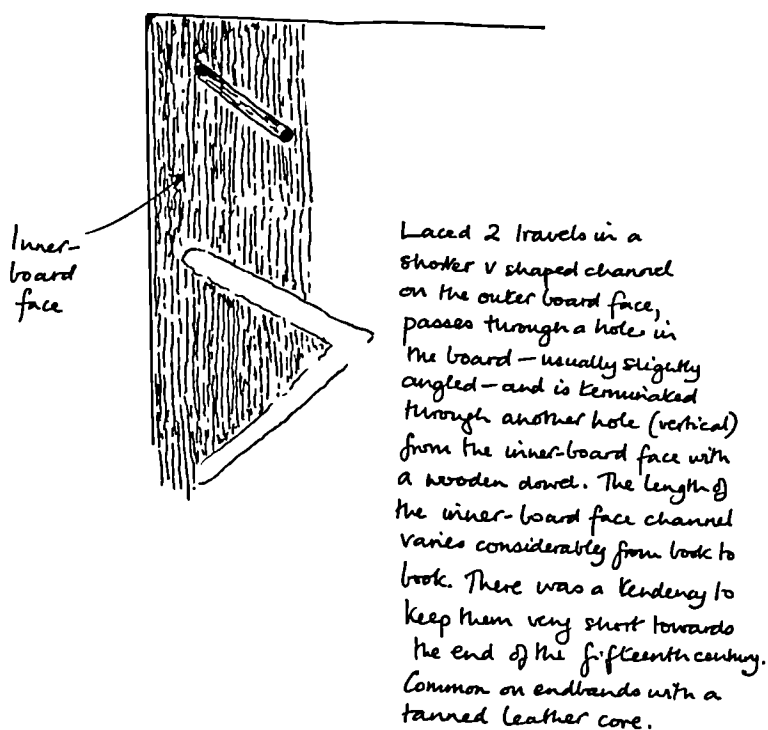
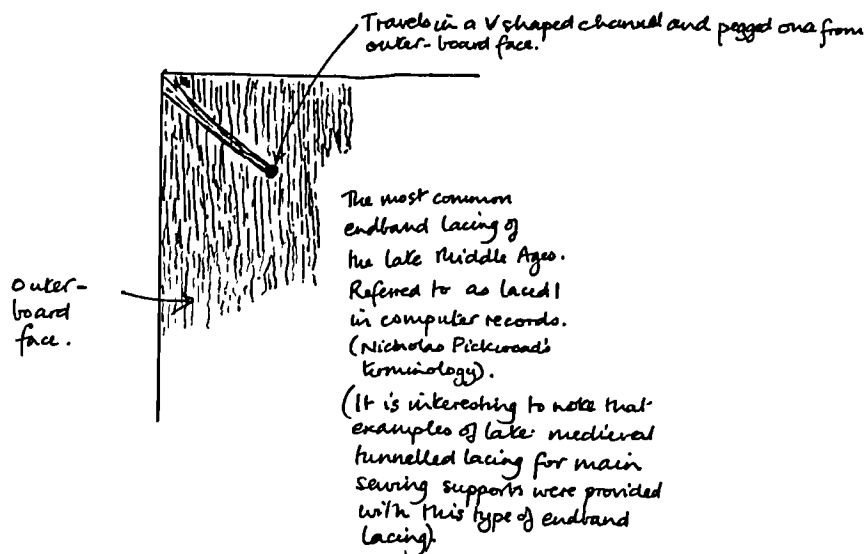
- ①  Common in the 15th century.
Twisted (usually tawed skin, very occasionally seen in tanned leather ~~or~~ parchment).

- ②  Straightforward cut core not twisted of either tawed skin or leather.
Commonly found on unsewnable books at the end of the 15th century, in tanned leather.

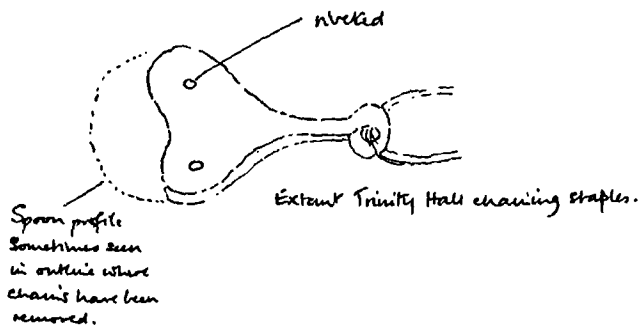
- ③  Cord is frequently found as an endband core throughout the 15th century, but was never observed as a sewing support for the main sewing on English bindings. However, it was found on Continental examples, from the Germanic world.

It was noticed that cord was the most frequent core to be used as a base for a primary endband of the medieval back-tie-down variety, when the secondary sewing incorporated one or more crowning cores. The latter were usually given cores of thick linen thread, oversewn in coloured silks.

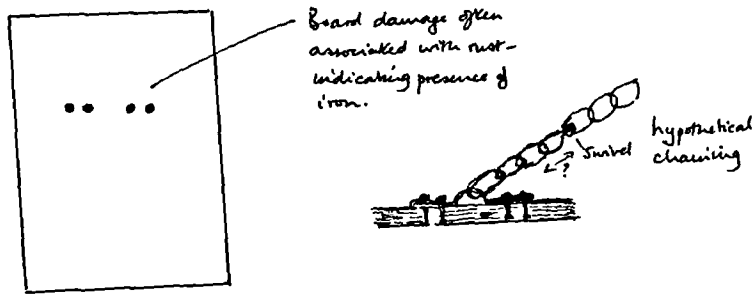
- ④  Rolled tawed skin was observed as a endband core in a very small sample of the books from the survey.



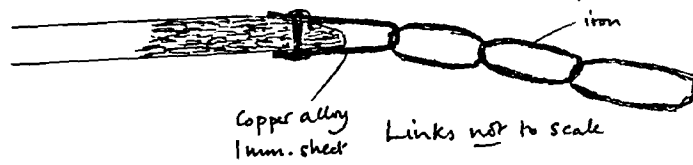
College type:

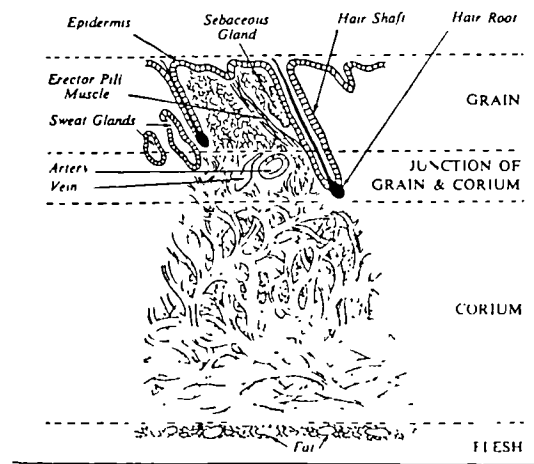


Bury St. Edmunds type:

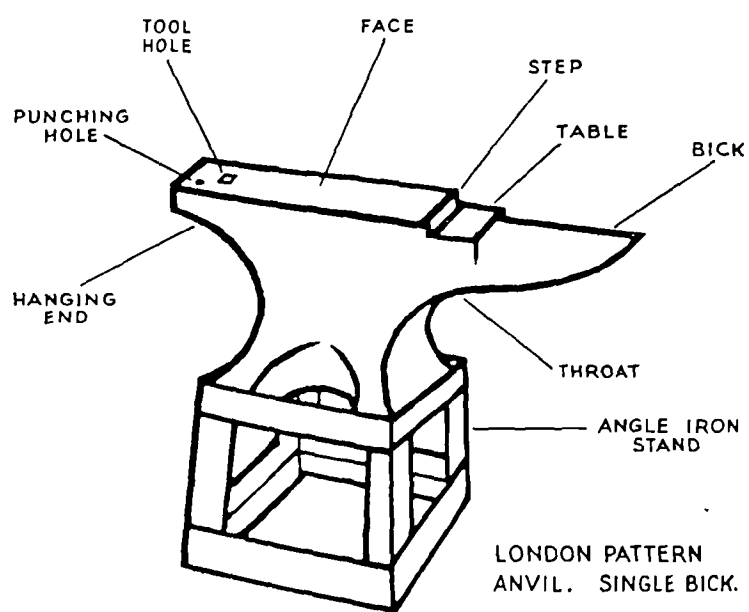


Mellish Psalter Type, and common on other examples of 15th work.

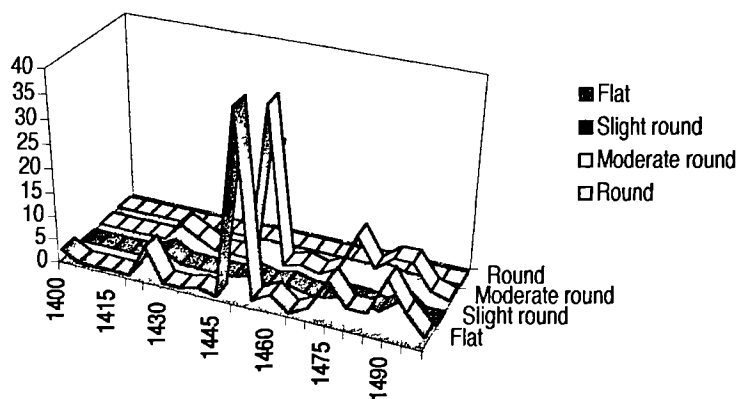




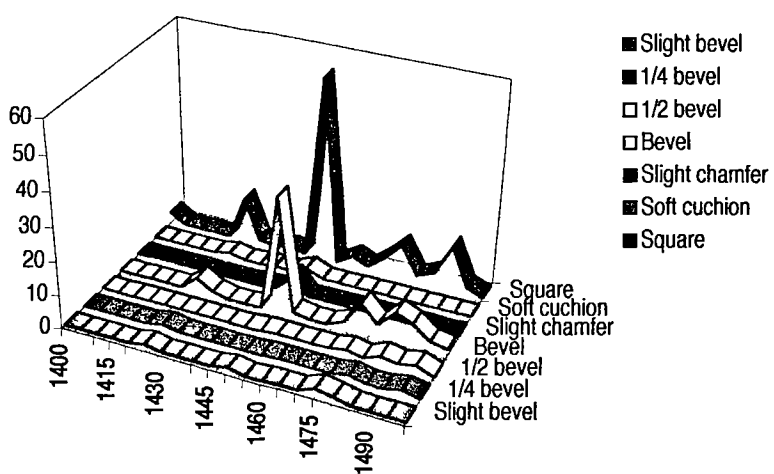
Cross section of cattle hide.



Spine Shape



Board Shape - inner face, spine edge







u



r



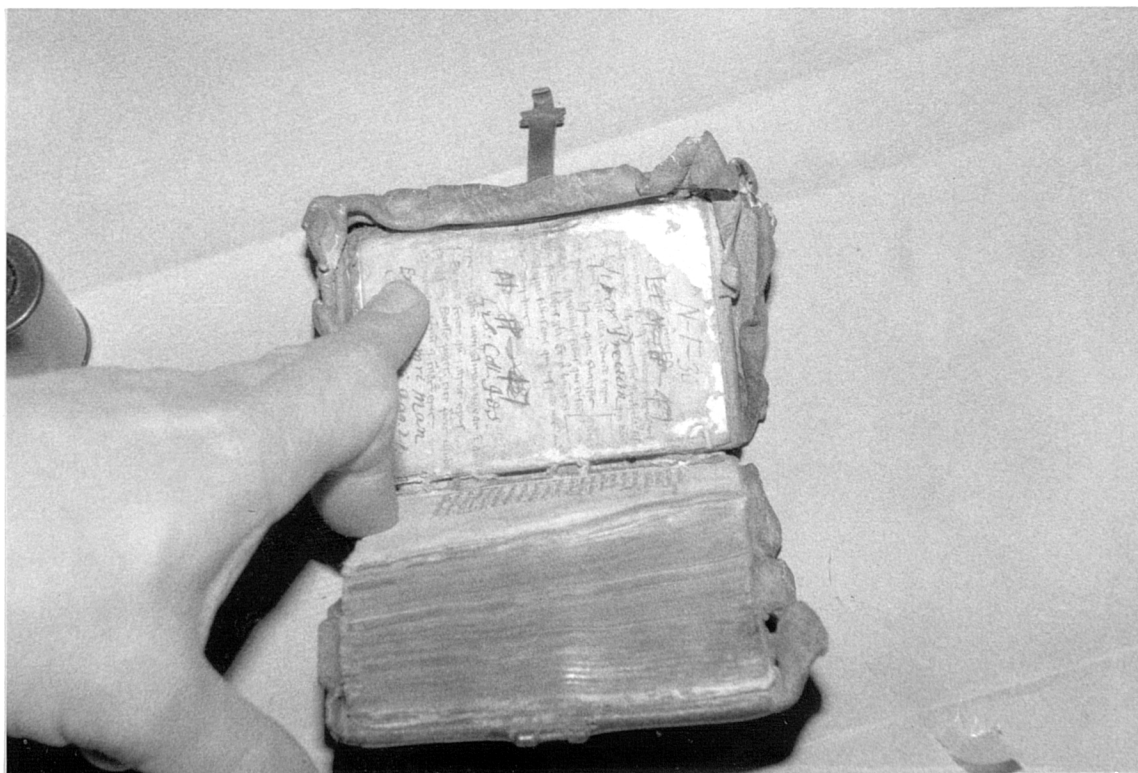
5



6



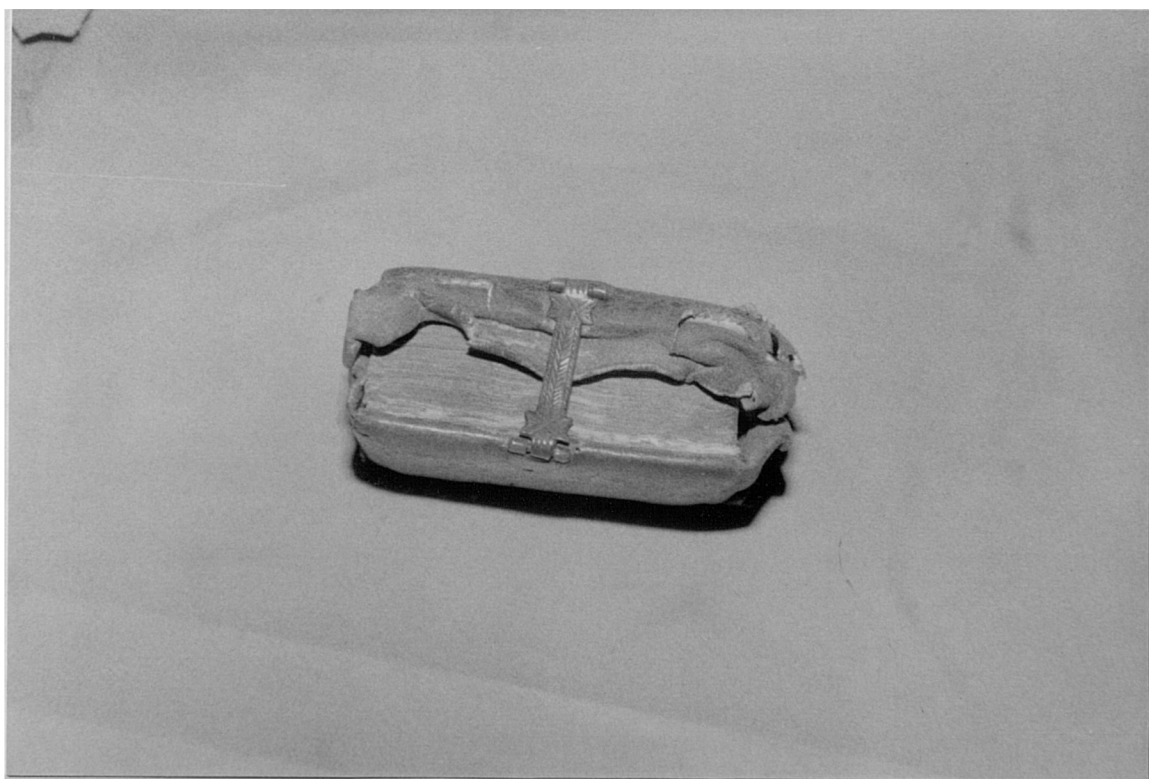
7a



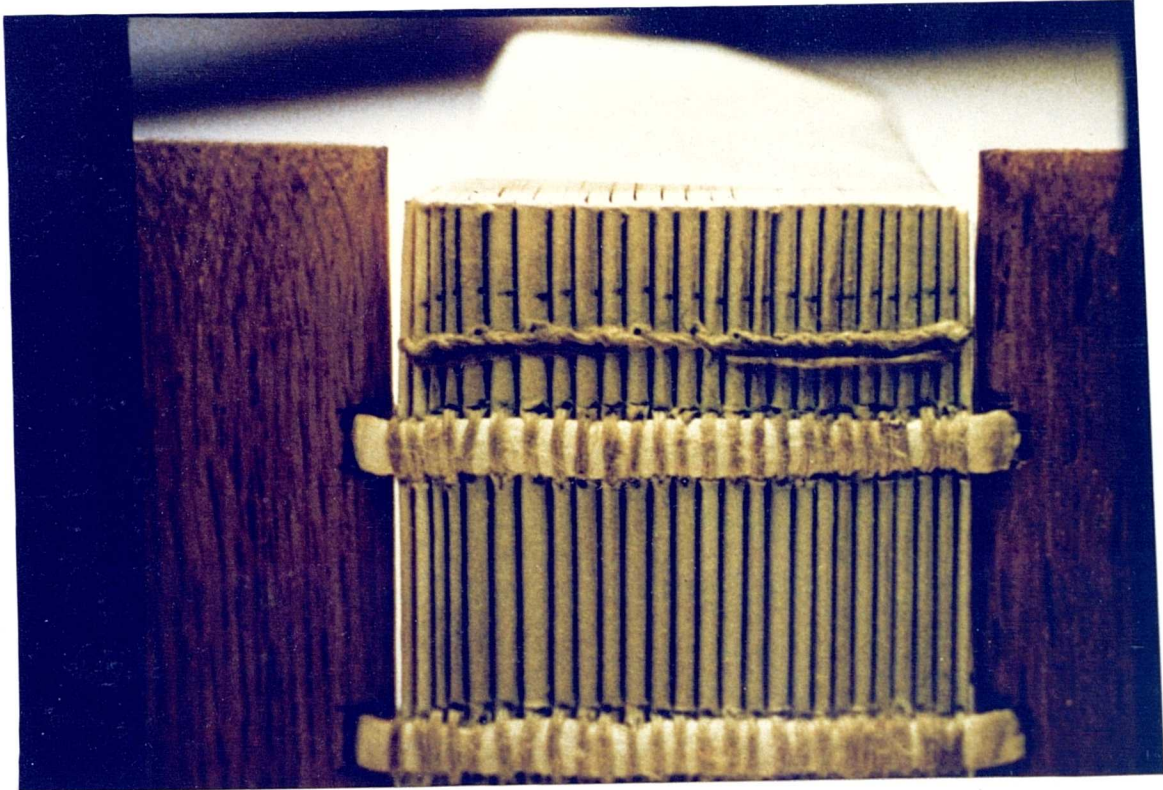
76



7c



7d

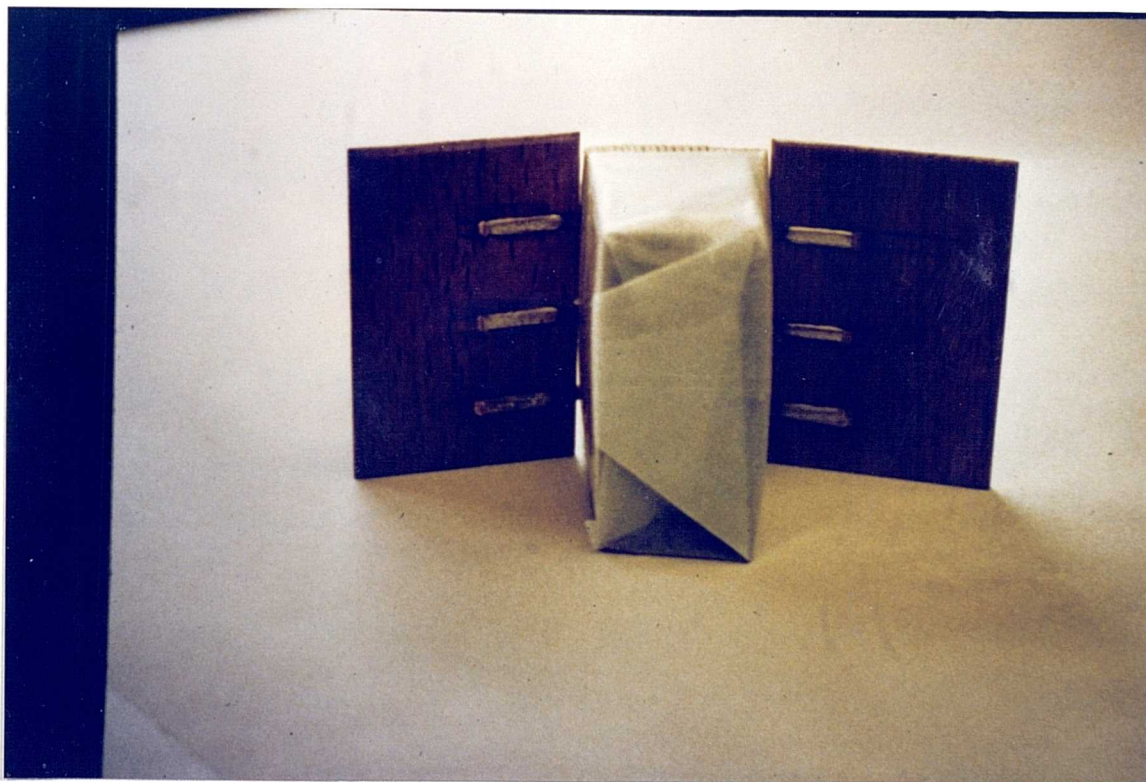


8.6.

DOUBLE-HOLE SEWING AS SEEN ON THE SPINE SIDE OF A
MODEL OF JESUS COLLEGE Q.G. 30



8.2.6
↙

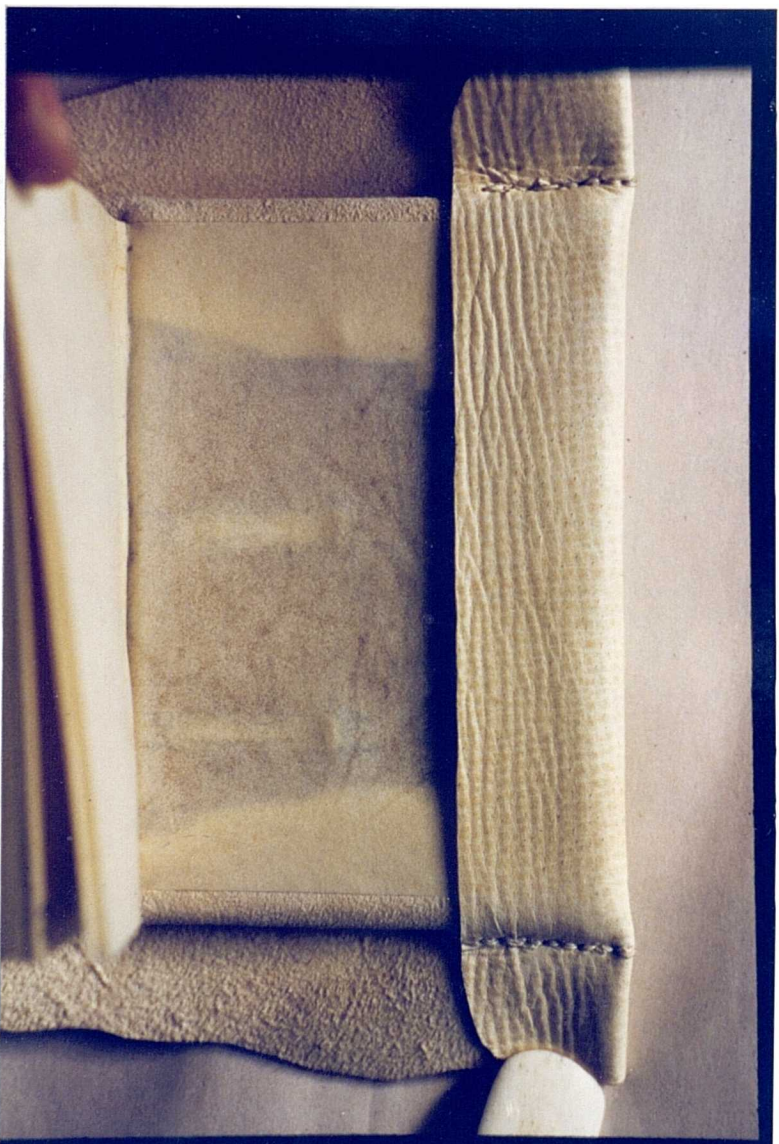






11

29



12



13a



13b



PLATE I

156



15a



32



↑
Note saw marks

15c



34

16a



16b

N HAD:0005
Hunstrom Bider
Carpus C.C.-6.



16c

16
Bider (1912/192)
N. Hadcroft.

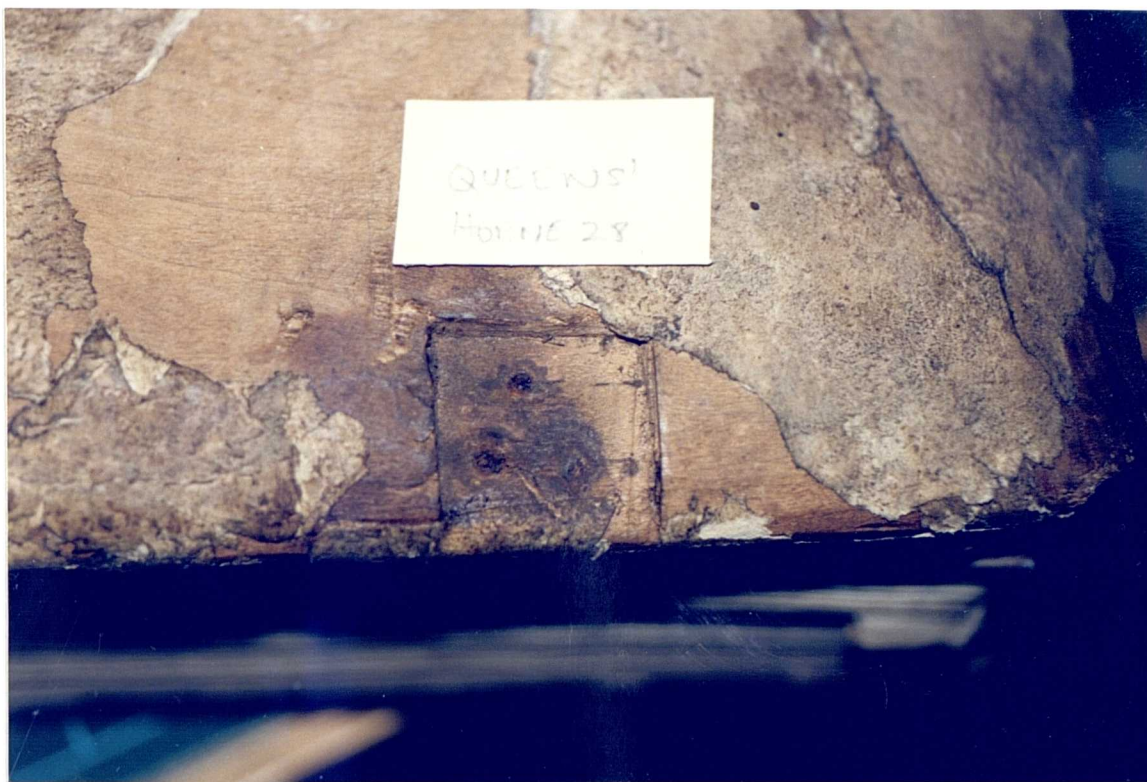
35



16d



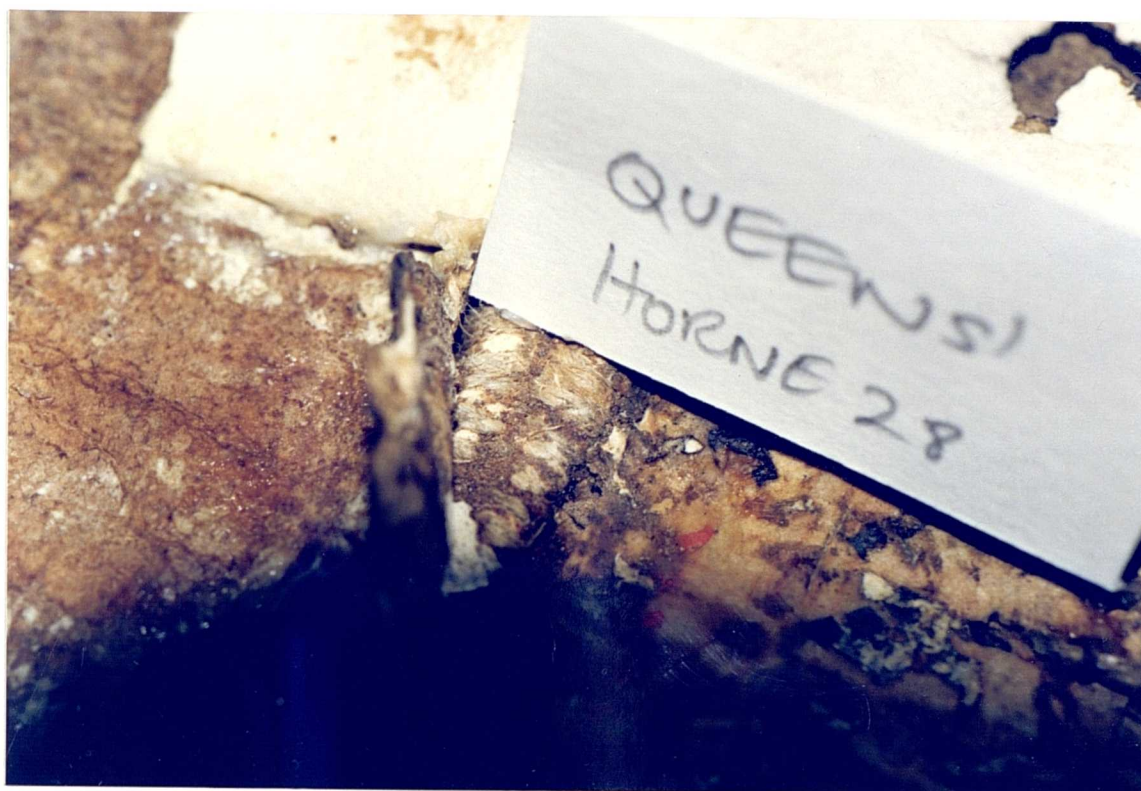
16e



17a



17b



17c



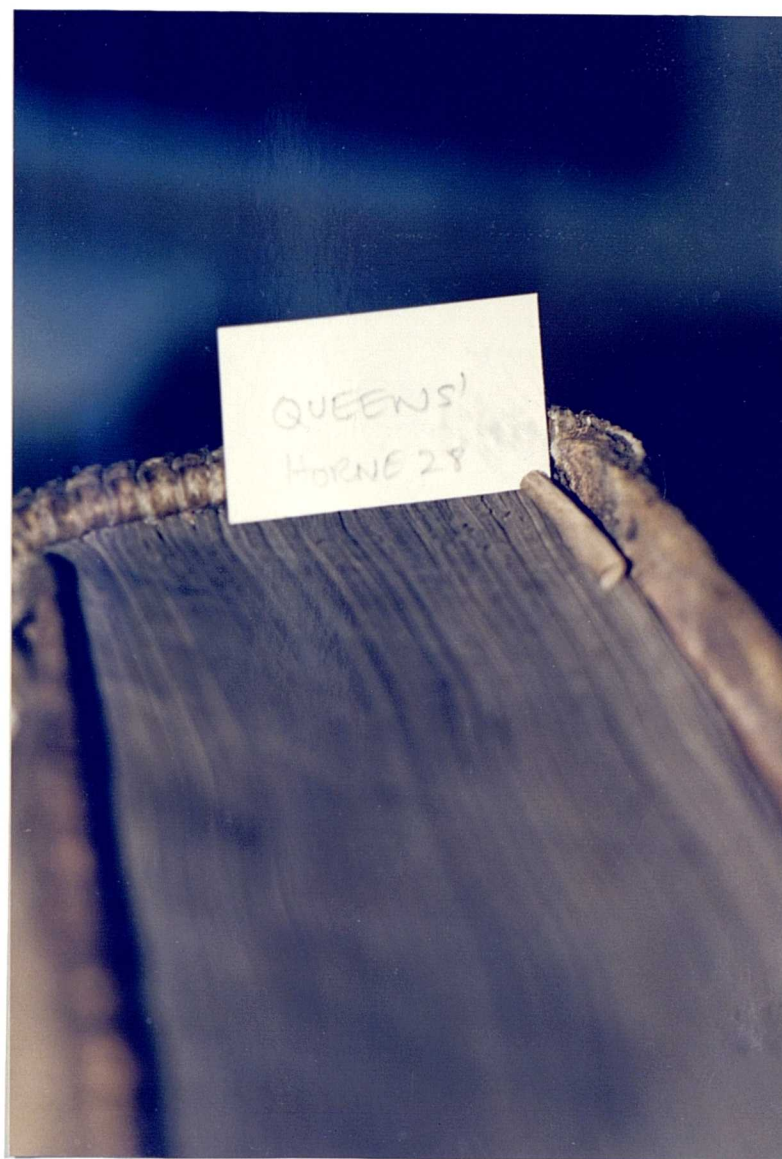
17d



17e



17f



179

DRAW KNIFE MARKS ON HEAD OF TEXT-BLOCK



18



19

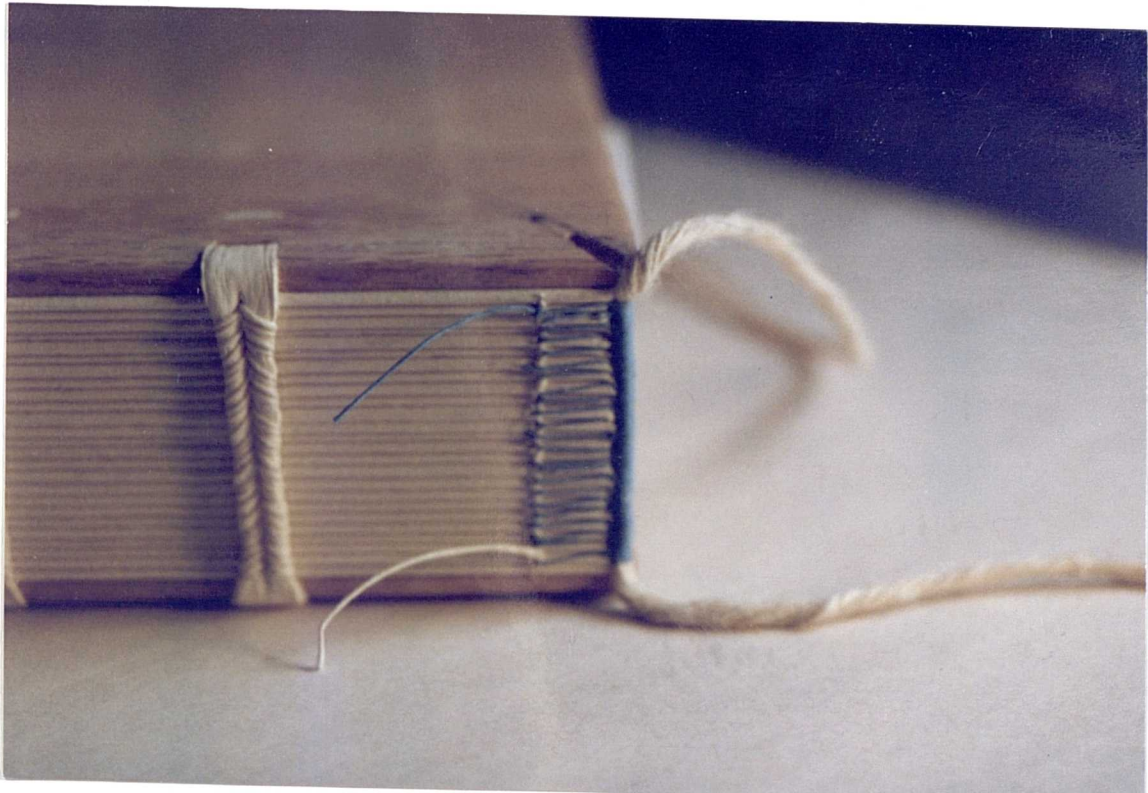




21



22



23



24







466



28



29a

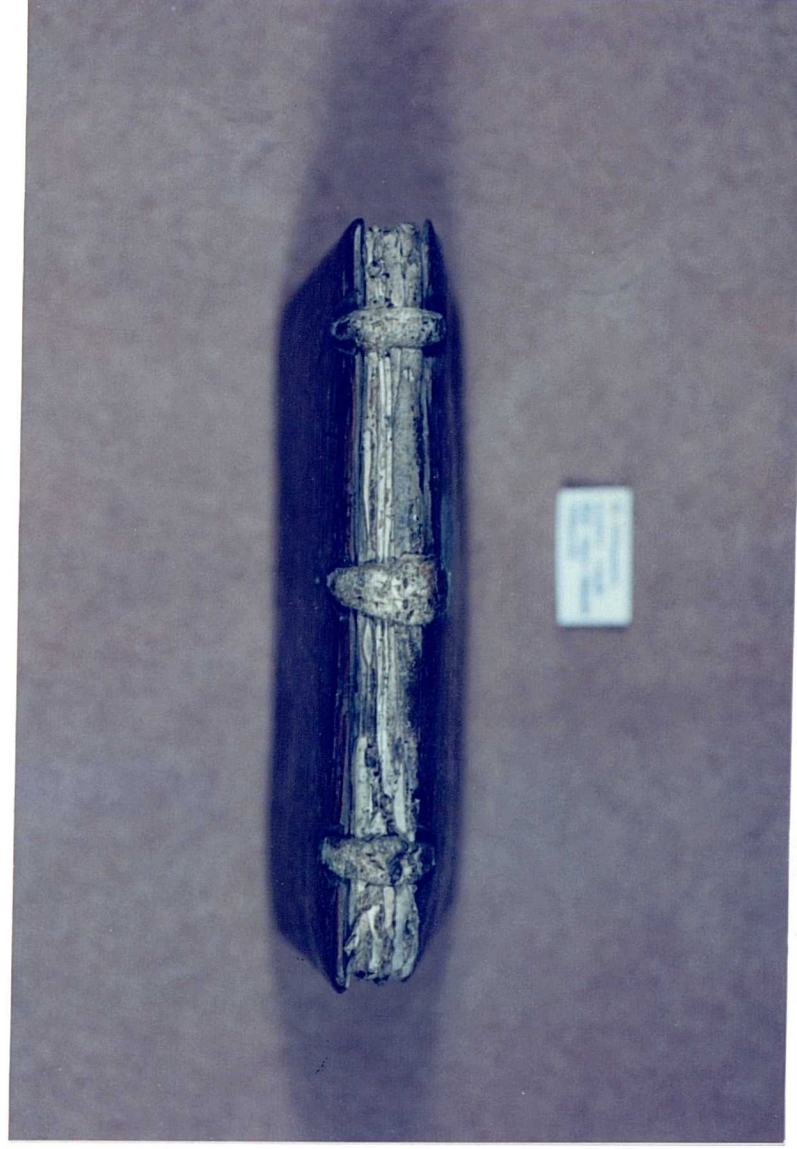


29b

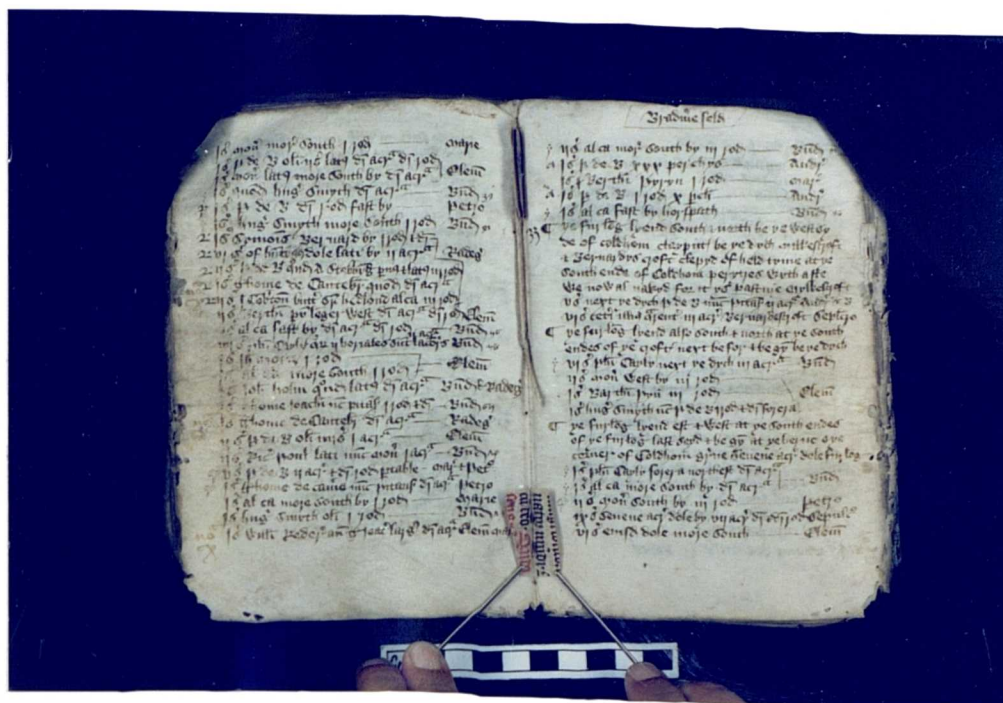
48



29c



29d

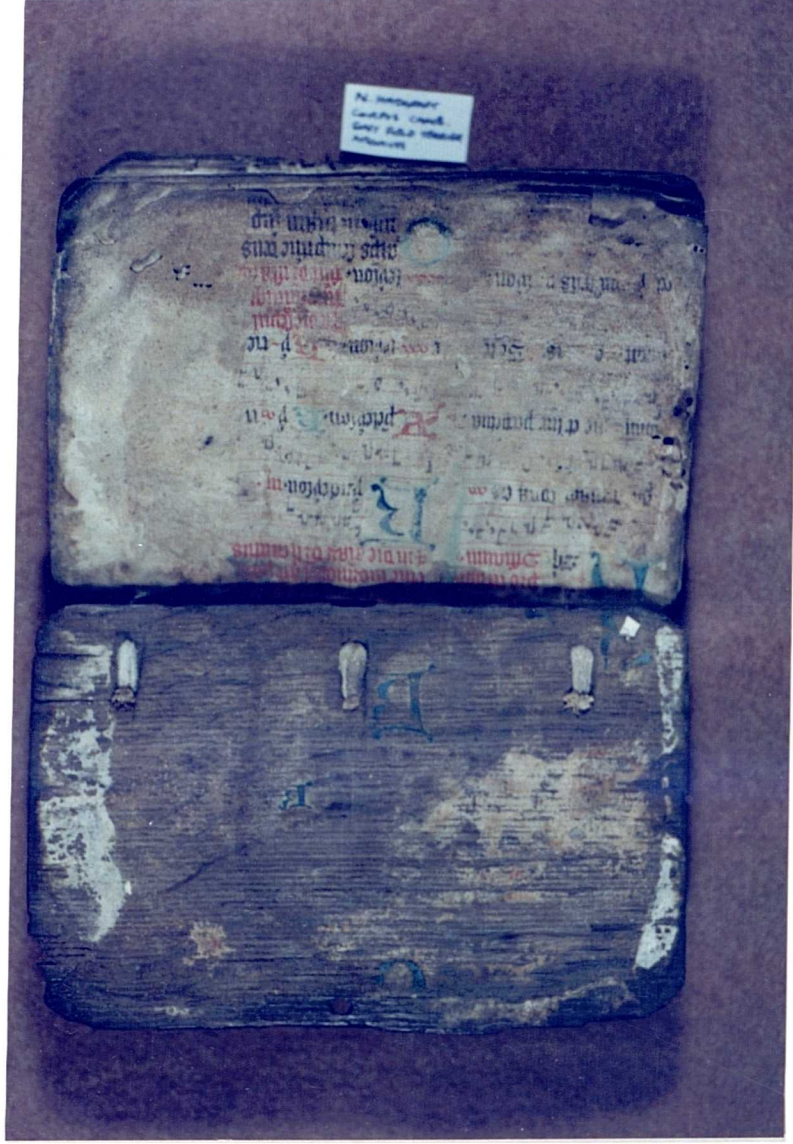


29e

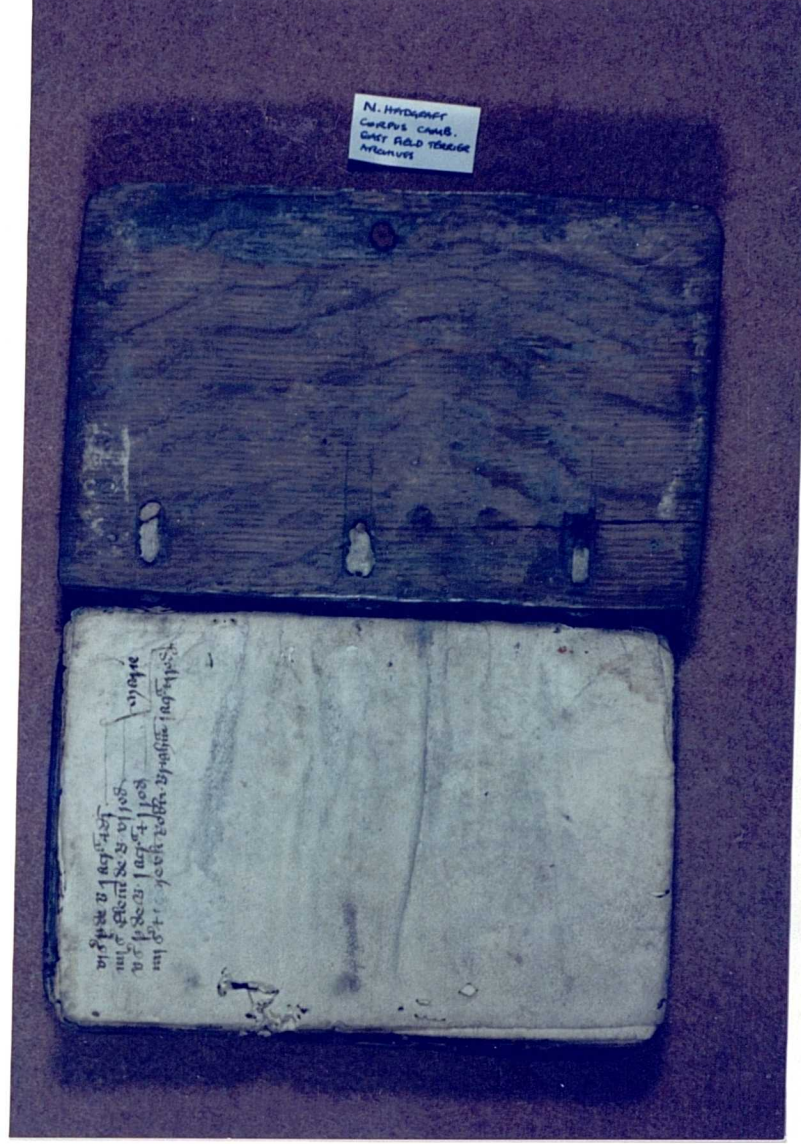


29f

50



299



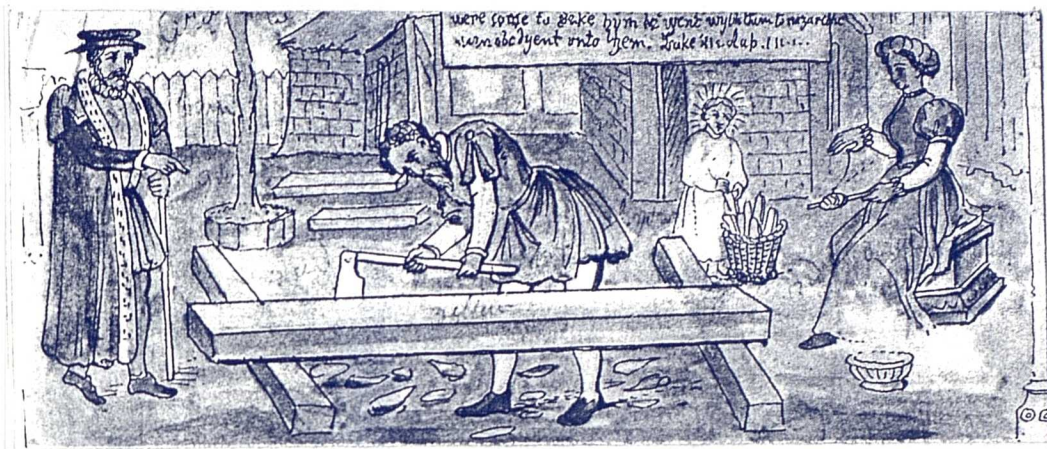
29h



29i



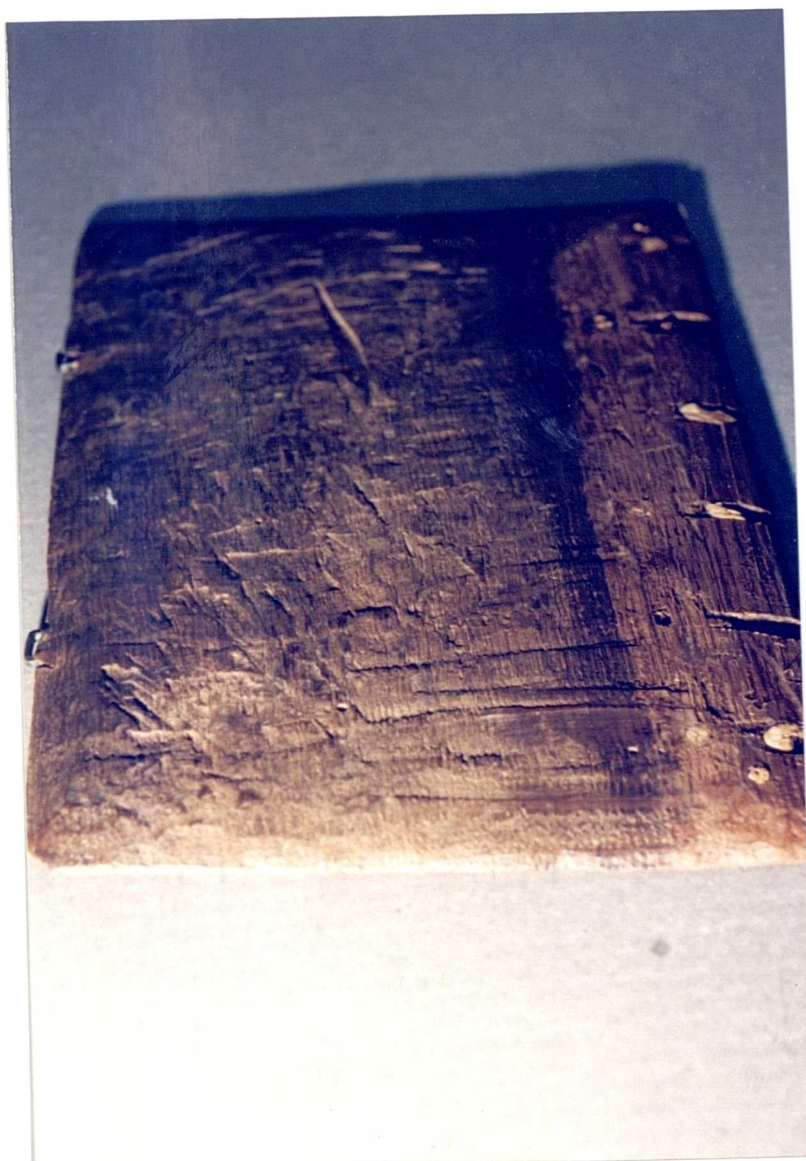
29j



30



31



54

EA

33a.

EP-D-4
Upper Rd.

55

336

(H)

56



33c

EP-0-44 Lower Bd. Note large centrop. asteroid

Upper bd. Recesses

↑
worn + soft.

Runs out to sap wood

The boards are not cut from the same area plank
~~piece~~ of wood because the lower bd. does not run out
 to sap wood. However, the grain and general appearance + colour
 of both boards does suggest that the wood is probably
 from the same tree.

W32.
 W33d.



Edges along
perfectly and boards
can be tied together exactly

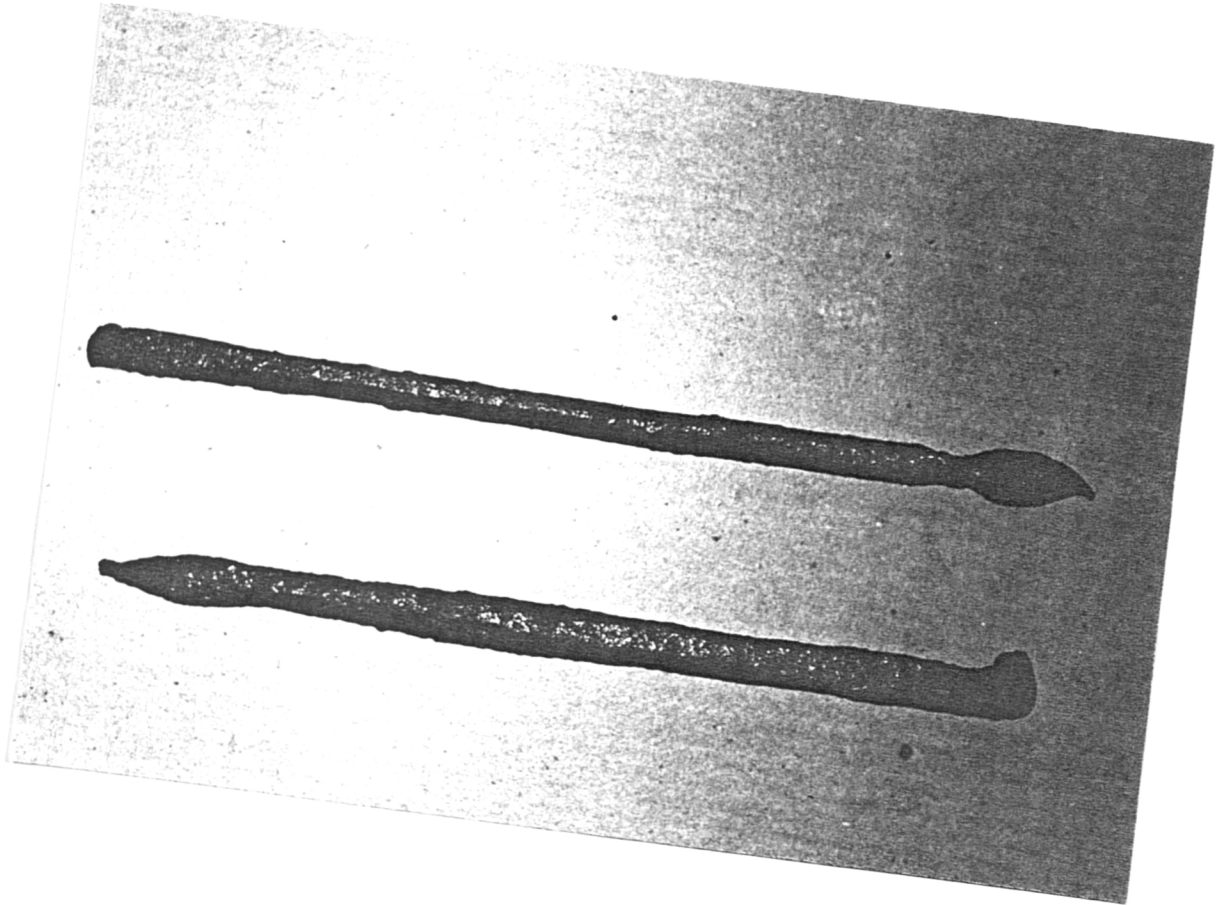


Contemporary with
in red lake under
? Densong lower
for slings

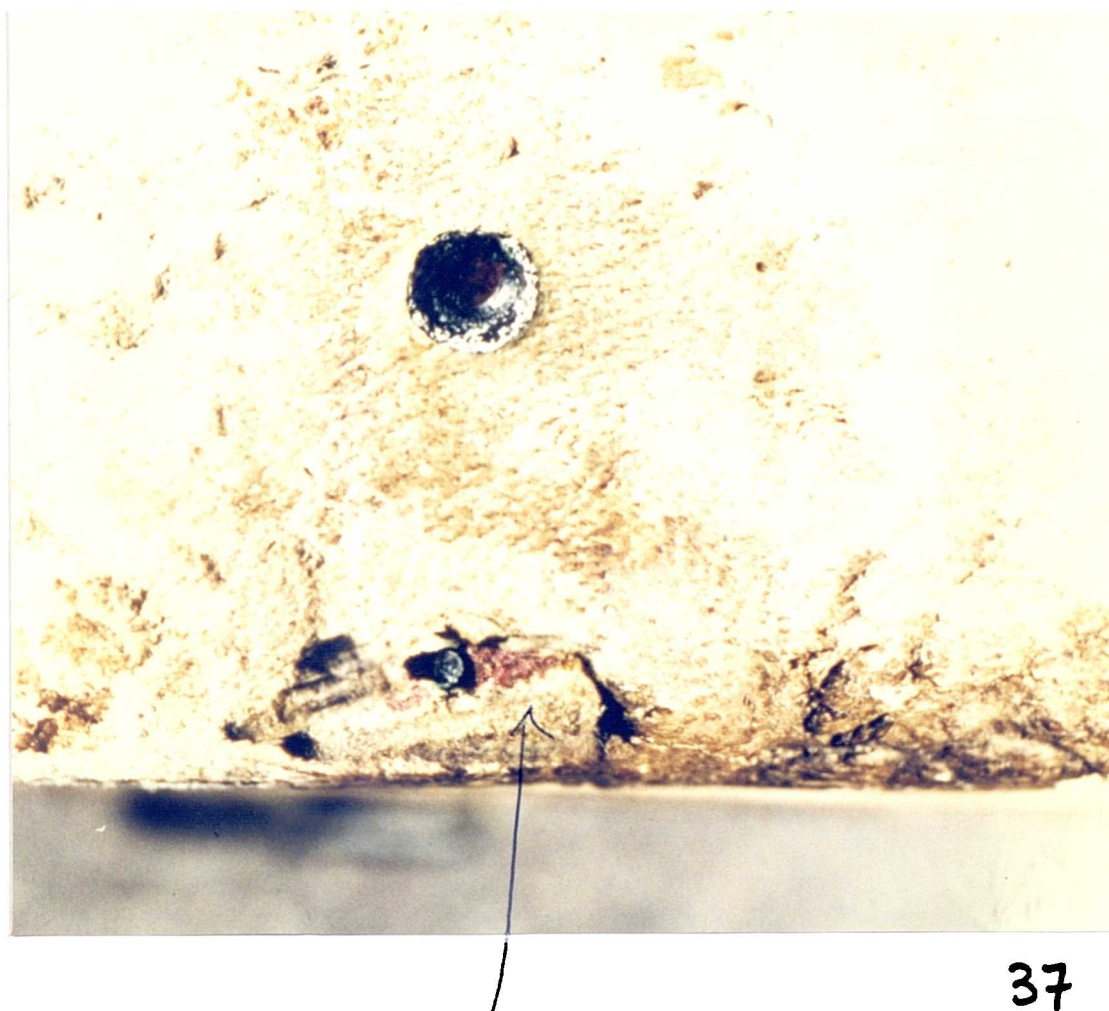
59



34







RED TAWED STRAP
POSSIBLY INDICATING
THE COLOUR OF THE CHEMISE



Traces of envelope flap

LONG LACING OF
PETERHOUSE MS. 144
WITH EARTH FILLERS

64



39





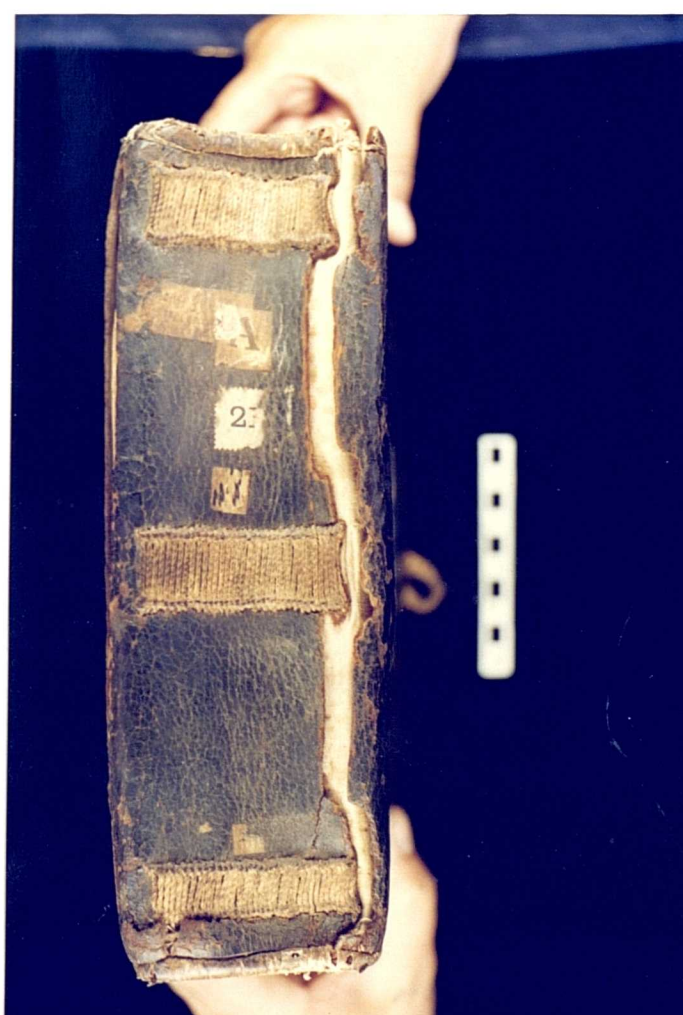
Saint Catherine of Alexandria in Her Study (November 25)

From the *Belles Heures of Jean, duke of Berry*, fol. 15r

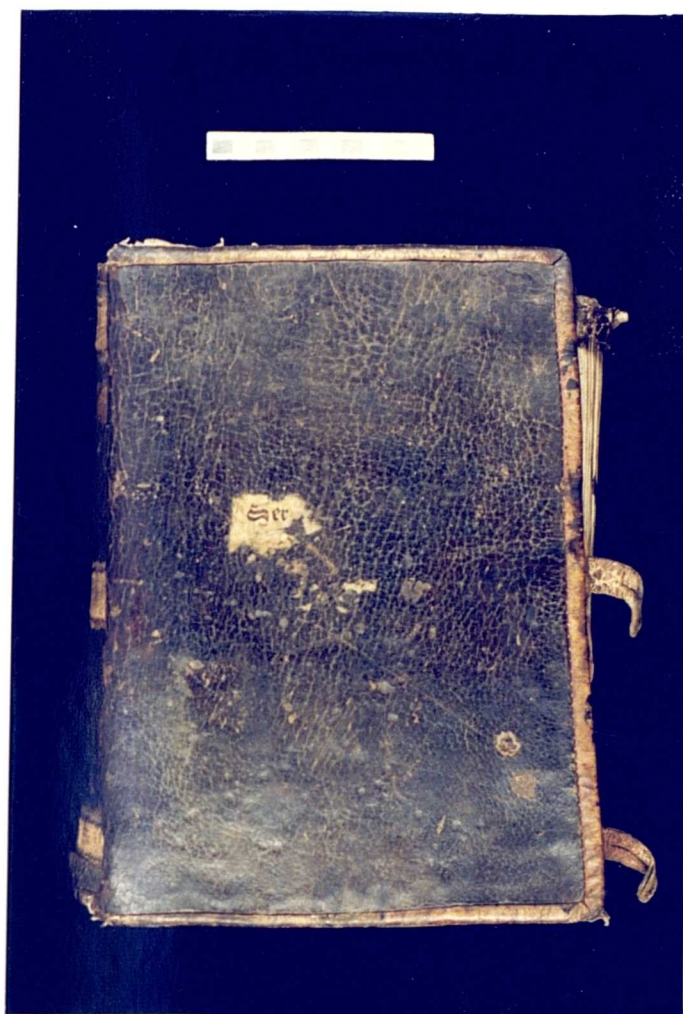
The Limbourg Brothers, France (Paris), active ca. 1400–1416



42a



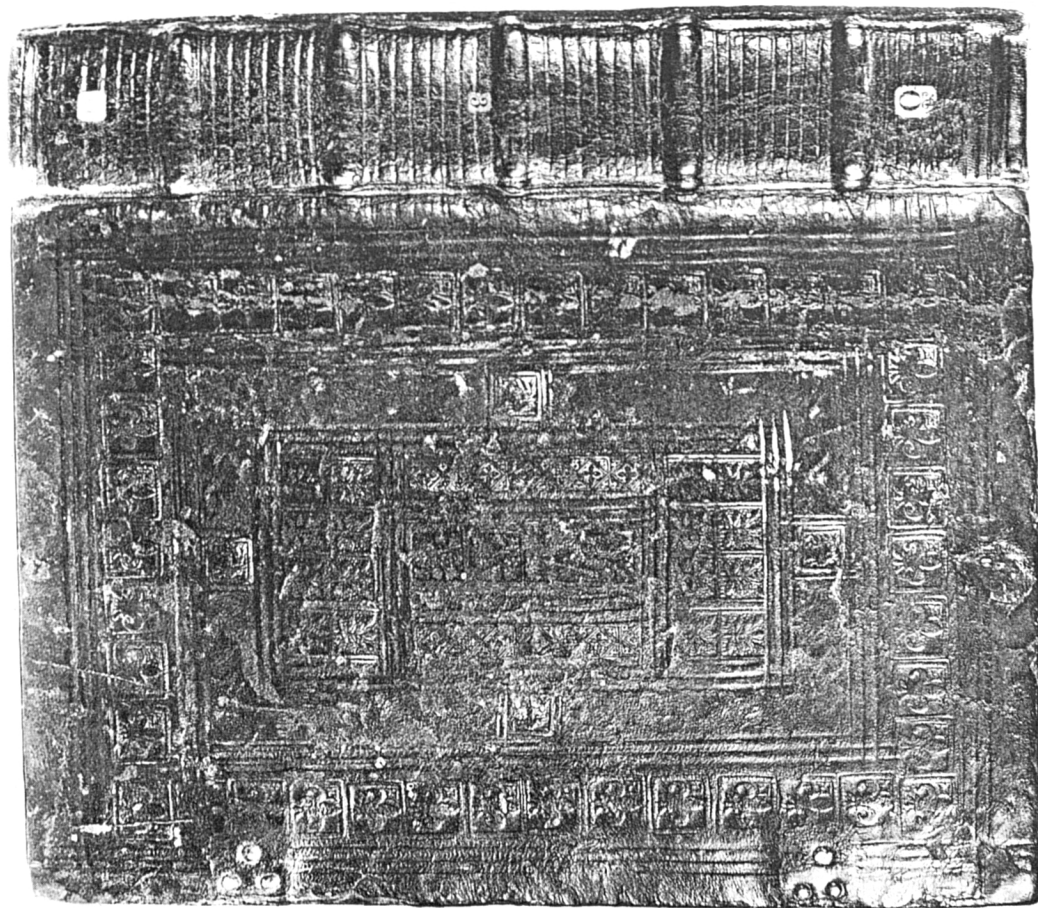
42b



42c



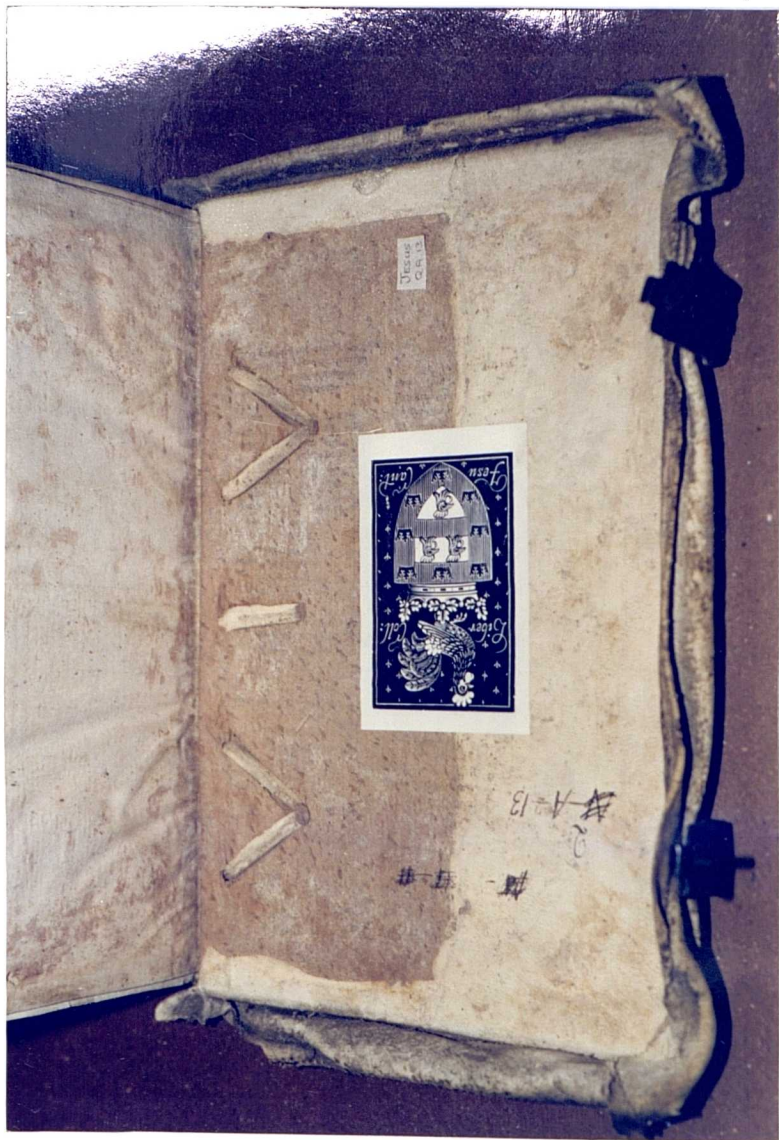
42d



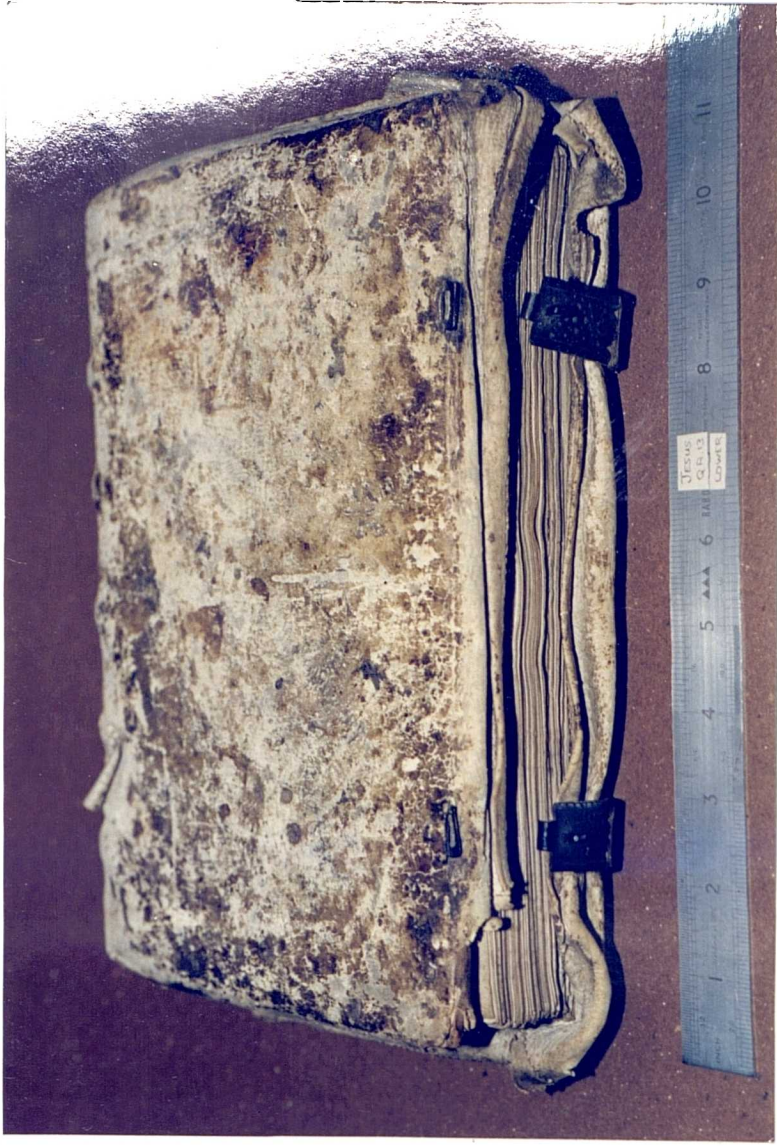
44a



70



72



44d



44e

73

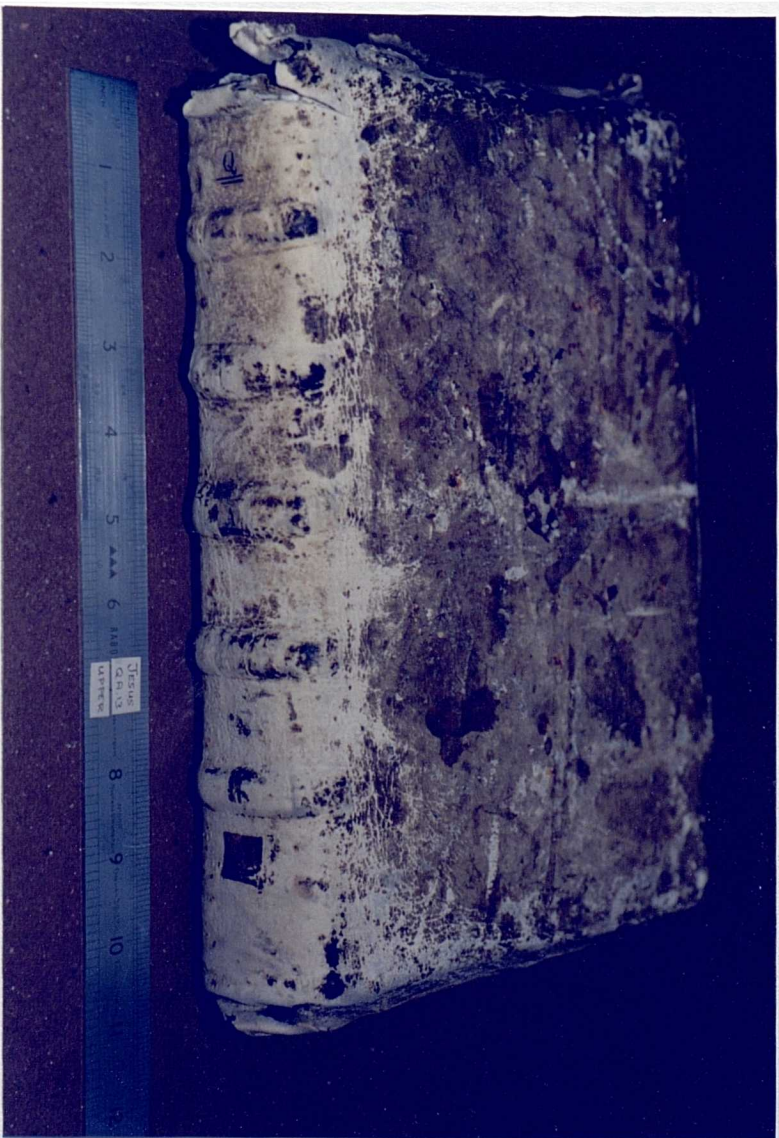


44f

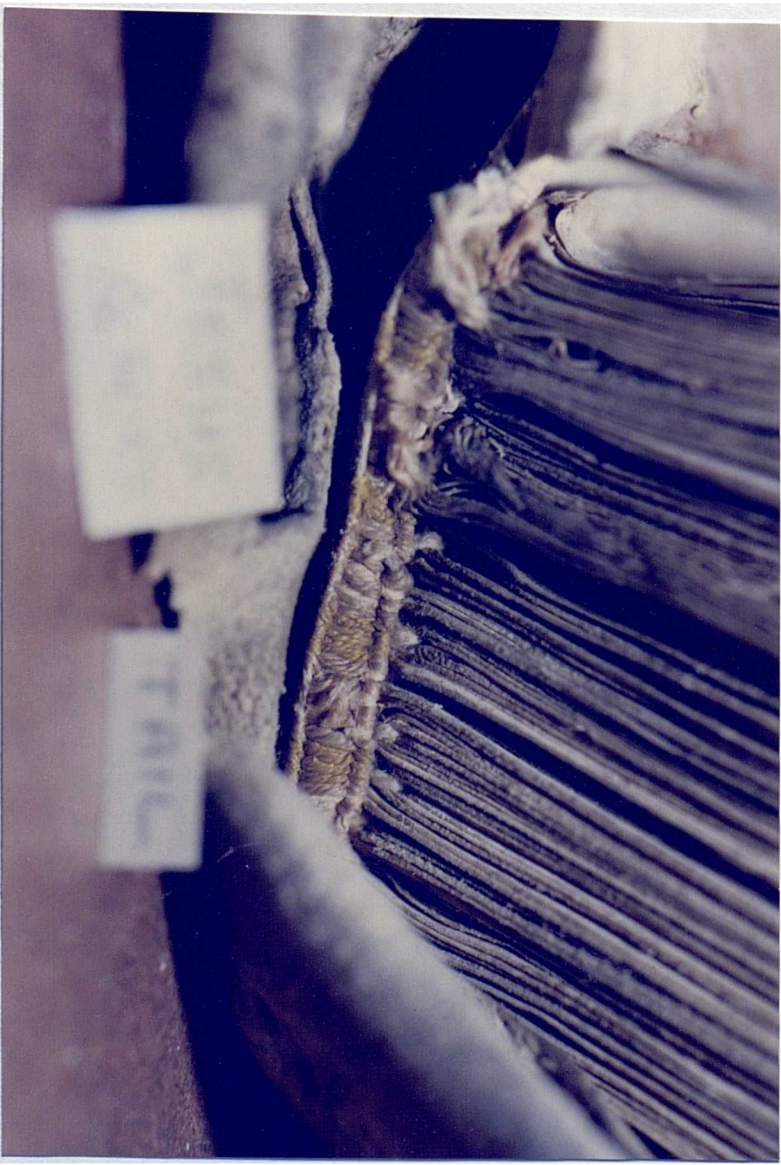


44g

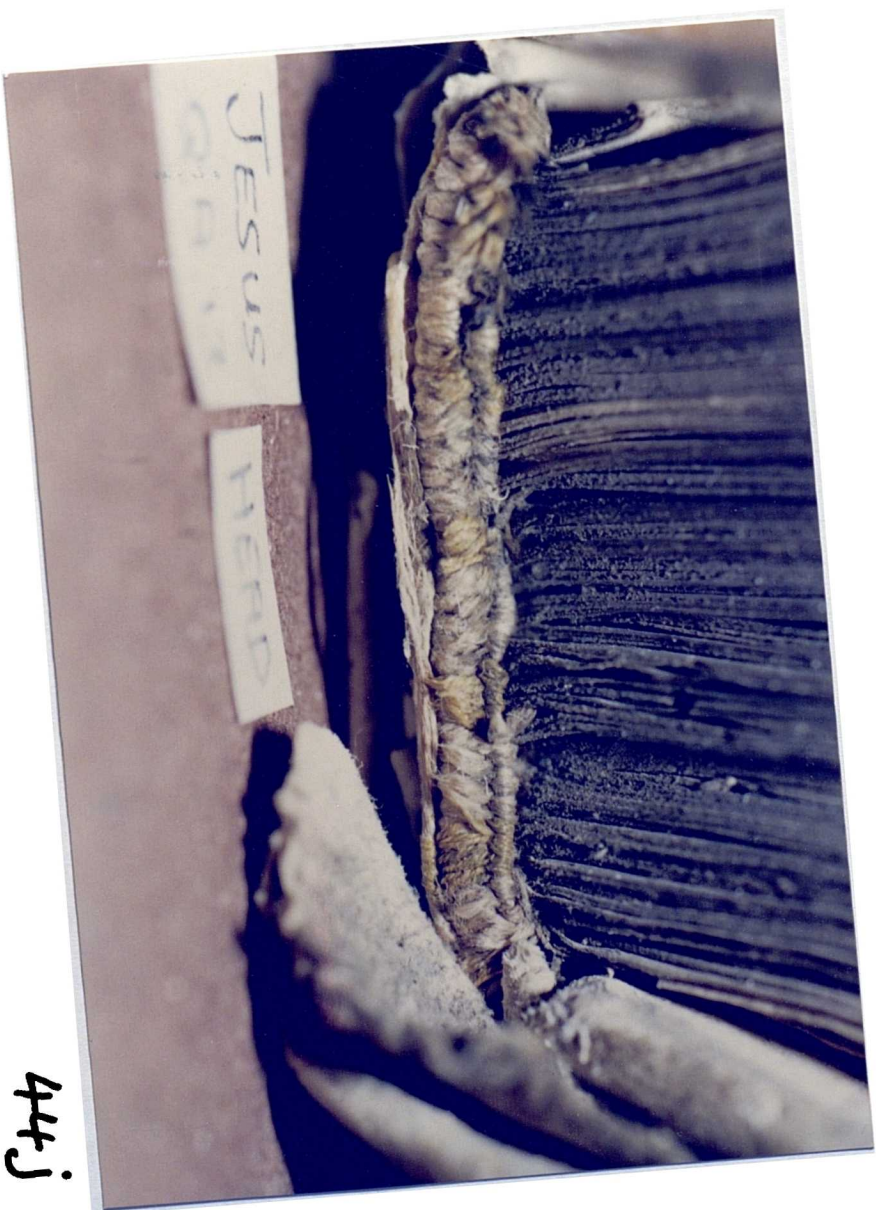
74



44h



44i





45a



45b



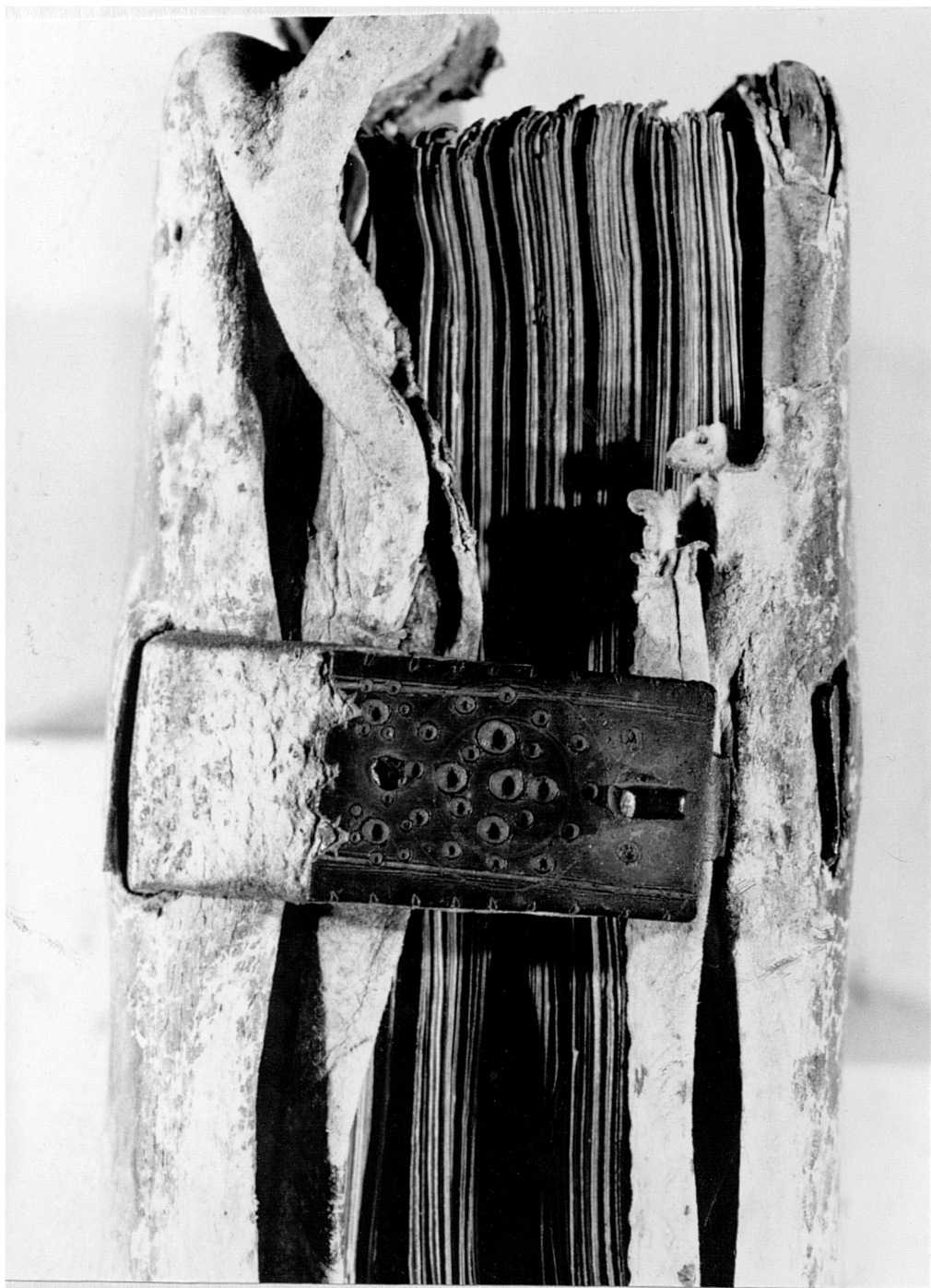
78



47

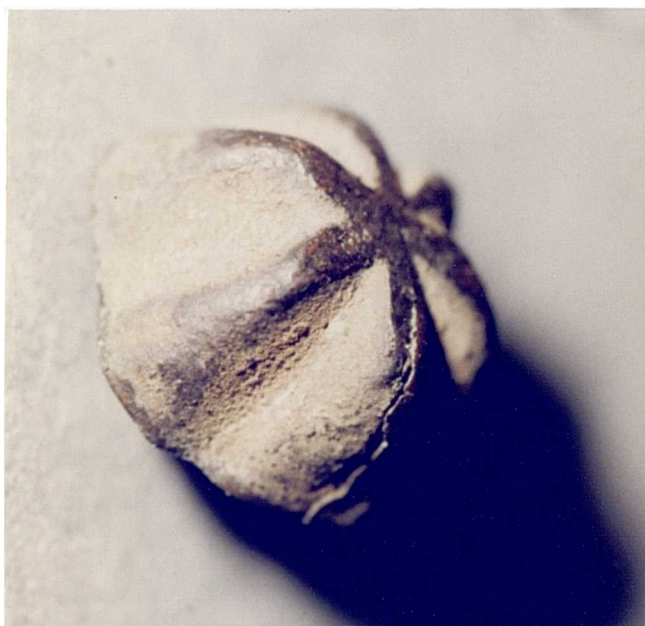


48





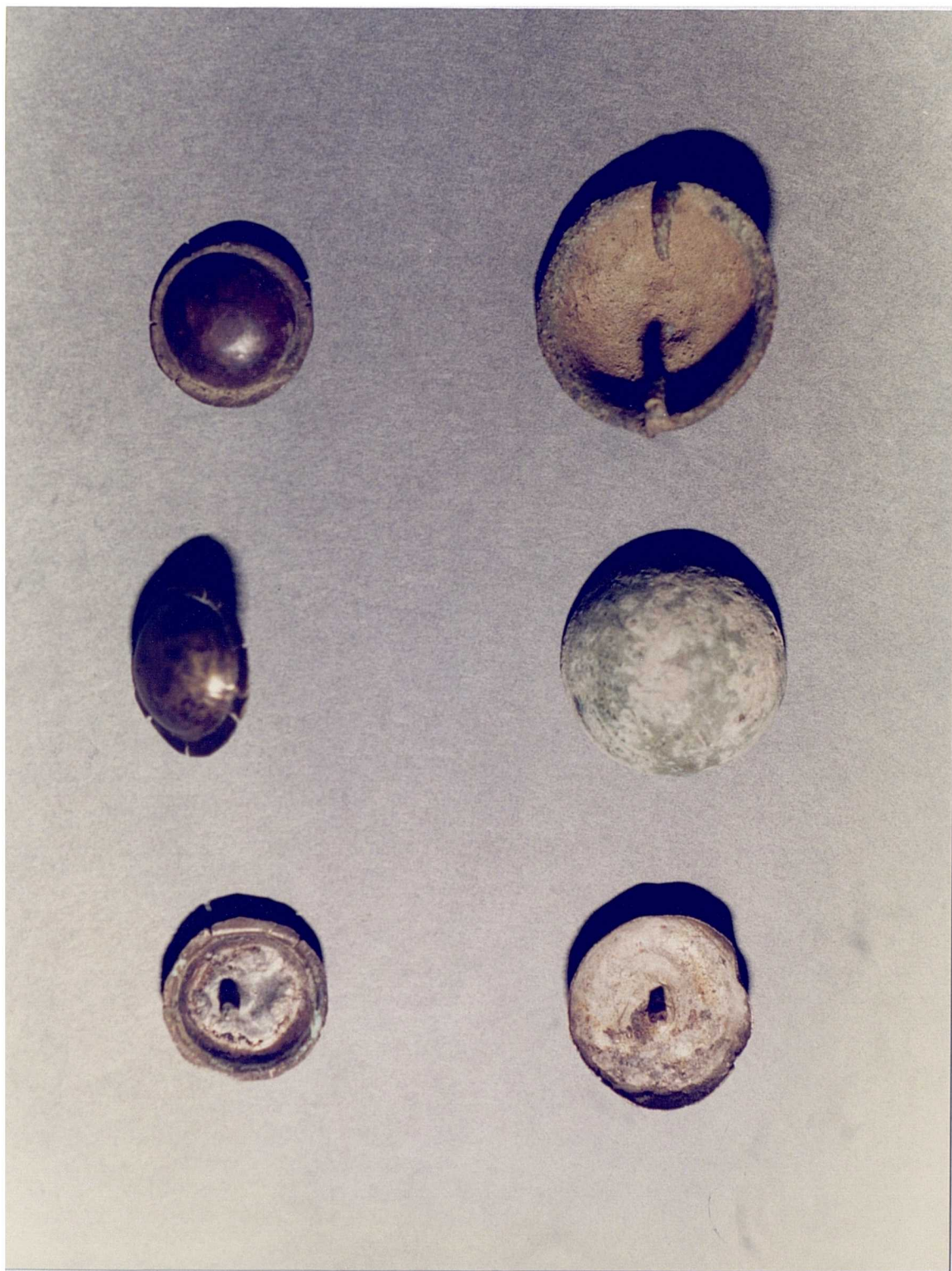
50a



50b



50c



82

50e



50f.



IRON CHAIN

84

FROM WORKING NOTES.



Copper Alloy
Chaining staple

the metal peaker

450

the metal peaker

the metal peaker

the metal peaker

This is a chain of square
sectioned rings. Made by
a professional smithy who
has achieved equal length
links. He does not appear
to have upset the U shapes
on the links (eg. have
thickened them). The
joints appear to have been
made with a full
welding heat and the

welding has taken place
on top of the annul
with light hammer
blows. The metal is
of course, scarfed
together at the
welding point.

After the joint has
been made it is
clear that the
chain links
have been work-
ed up on the
brick, leaving
the welds
slightly larger
than the original
metal.

Nottingham Univ.

Me. LM. 1.

51a

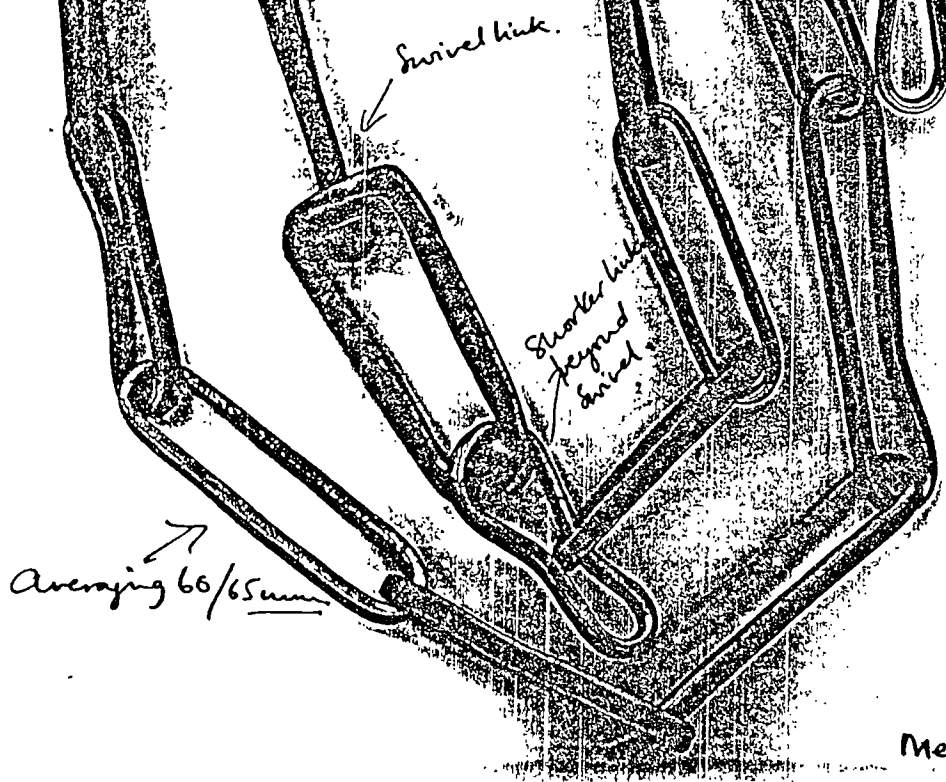
Distance from bod.
to swivel. 290 mm

Distance from
swivel to end
of chain 910 mm
1,260 mm length of
chain overall.

Chain links are between
60 and 65 mm.

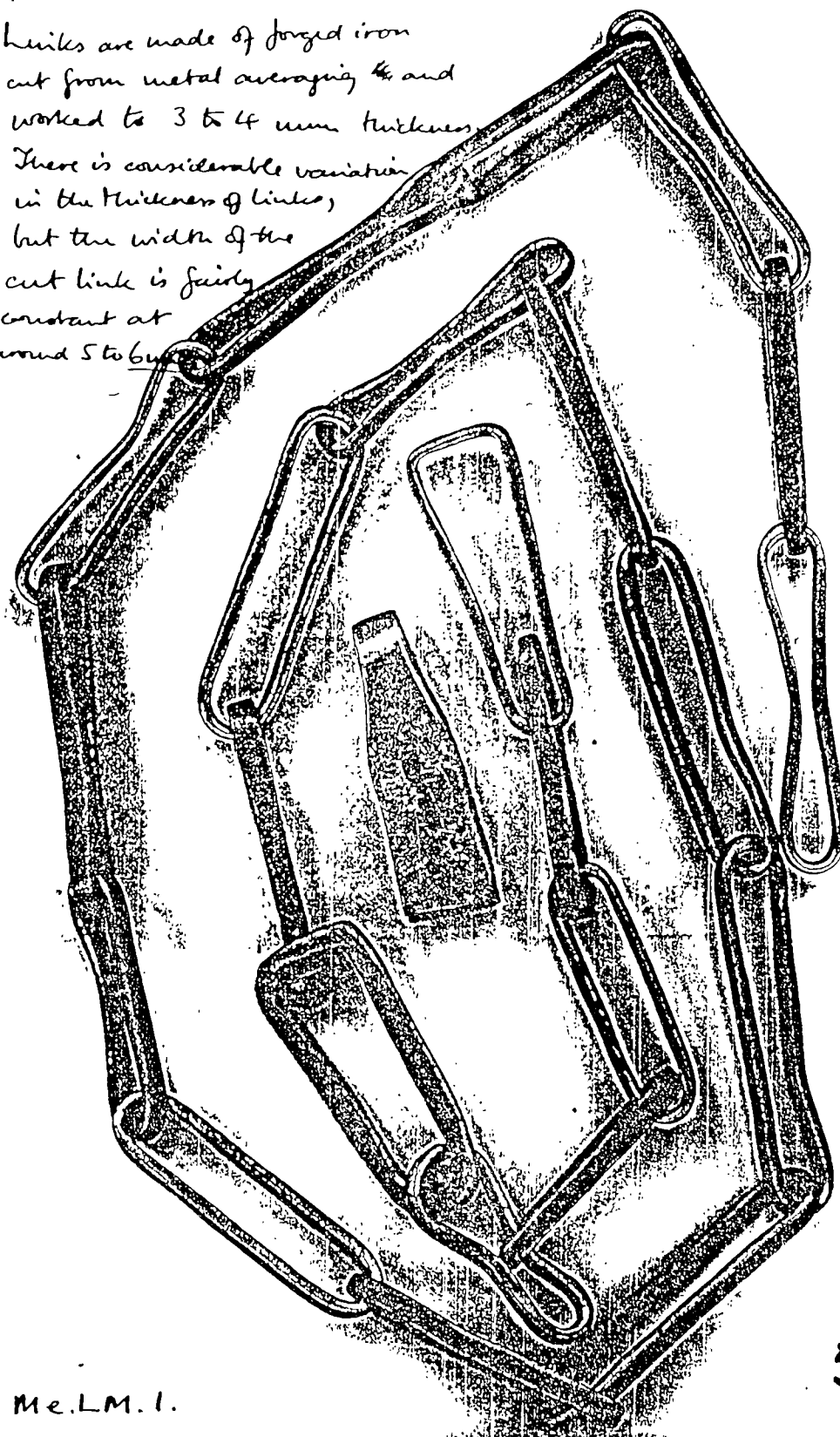
48 to 55 mm
beyond swivel
and nearer
body. Hence
the chain
is clearly
made specifically
for the purpose.

Note flattened end of last link to
take look bod. fixing. Possibly for a
wider rather than brass one
extant. See other
xerox copies.



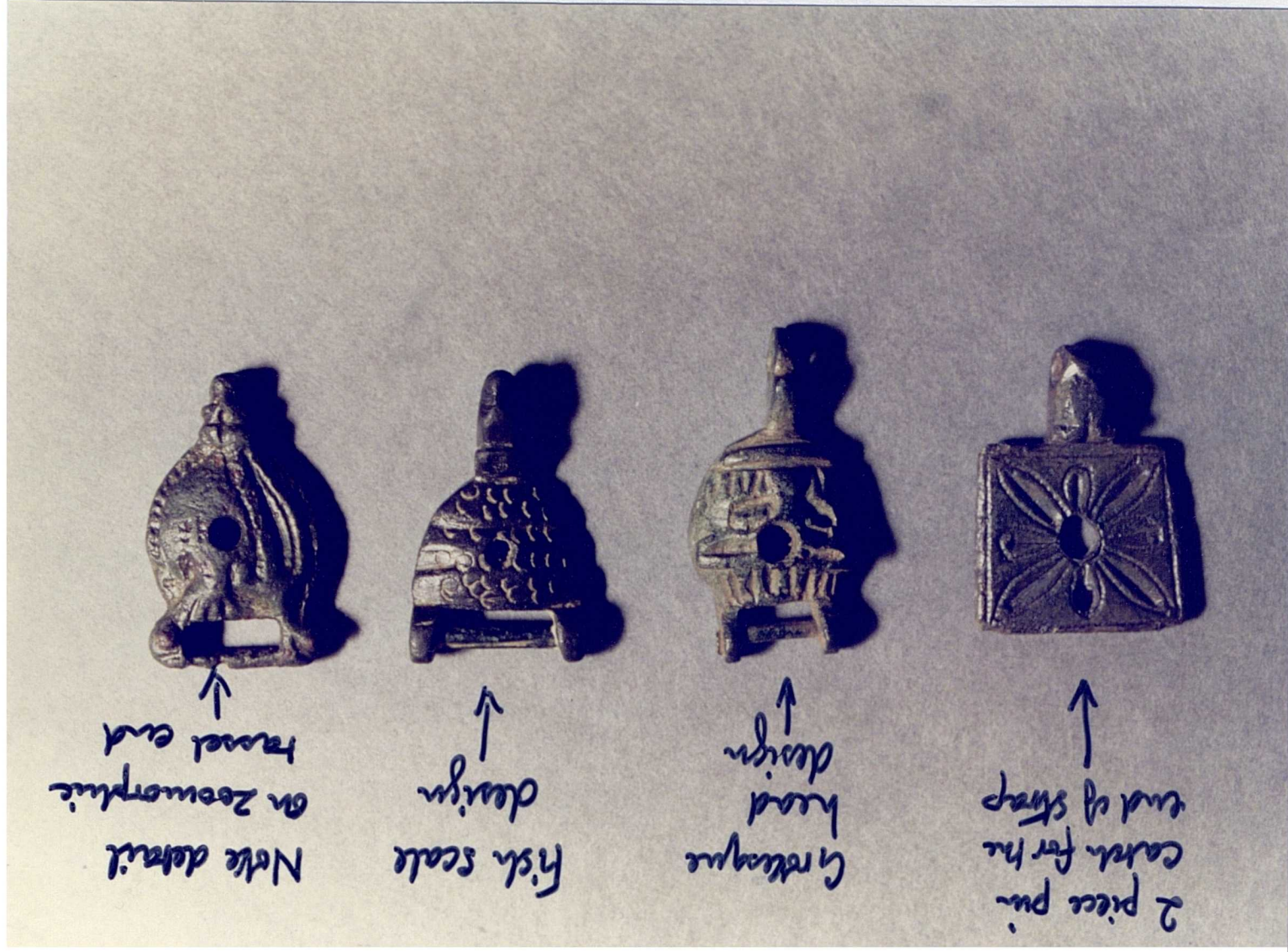
Me LM. 1.

Links are made of forged iron
cut from metal averaging $\frac{1}{4}$ and
worked to 3 to 4 mm thickness.
There is considerable variation
in the thickness of links,
but the width of the
cut link is fairly
constant at
around 5 to 6 mm.

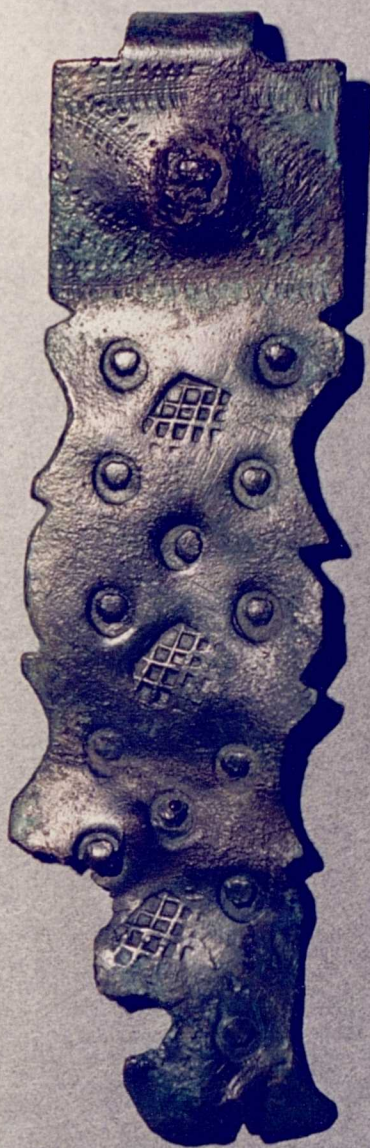


Me.LM.1.

51c

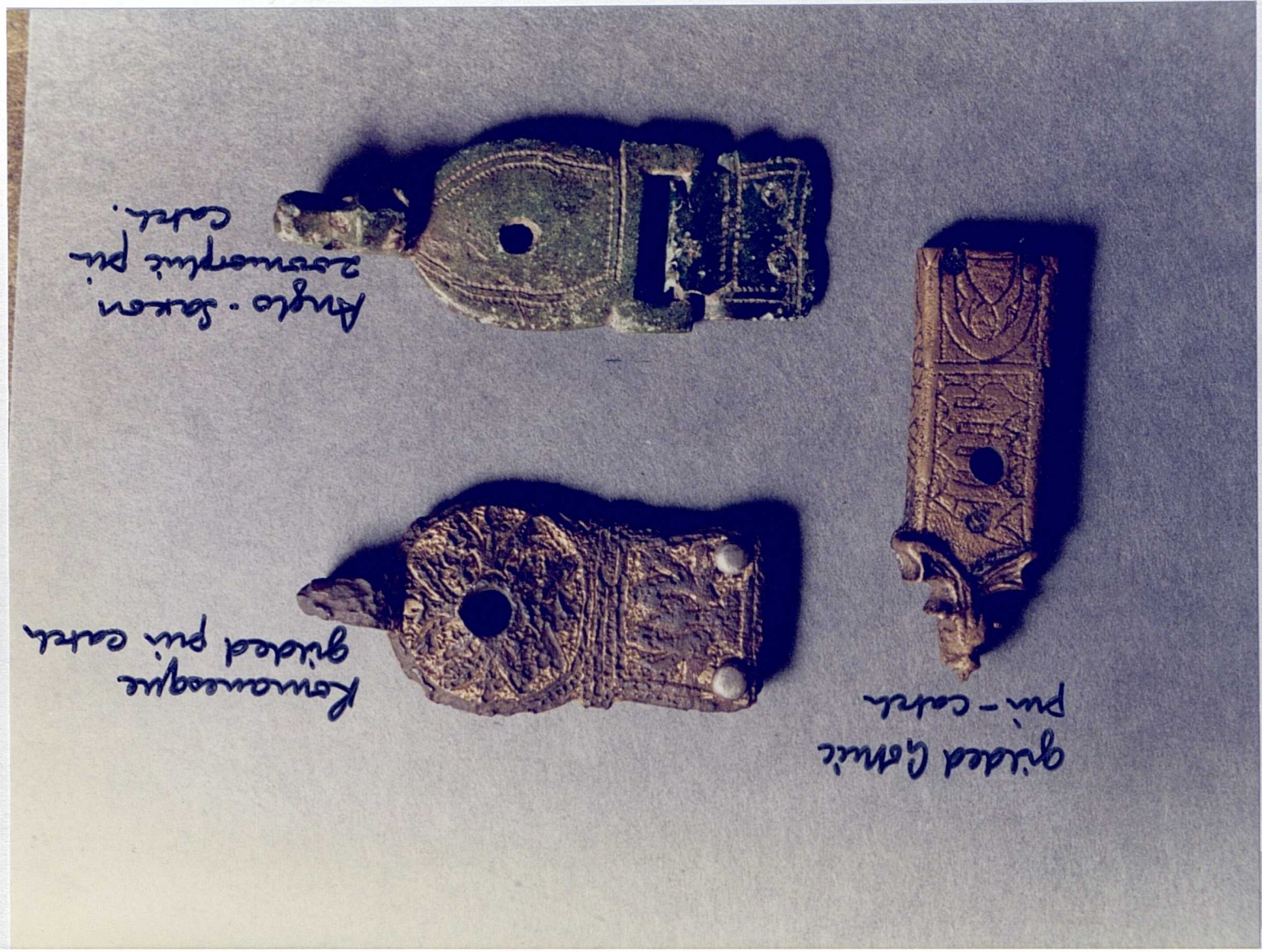


Hand-
crafted with
lozenge
design.



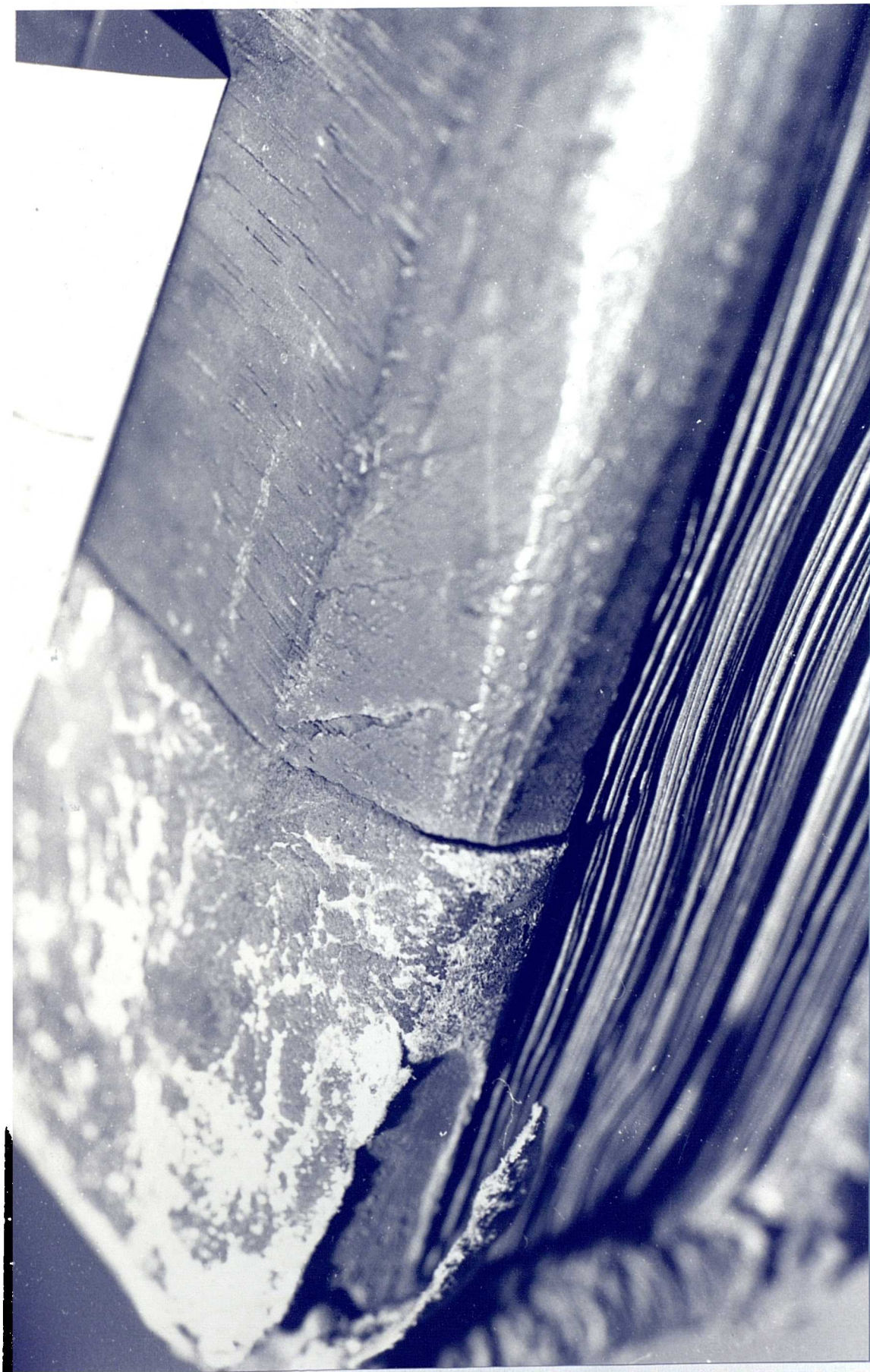
Note off-centred
design - indicating
re-use of an earlier
clasp.



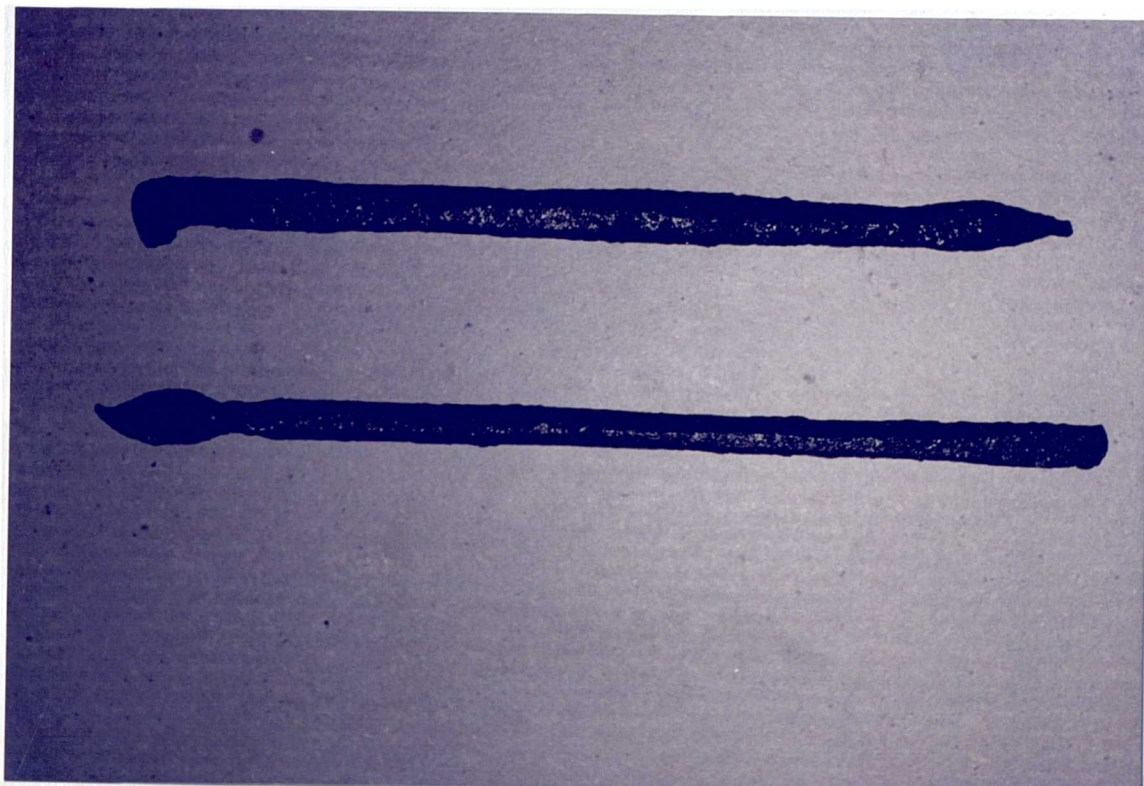


52c





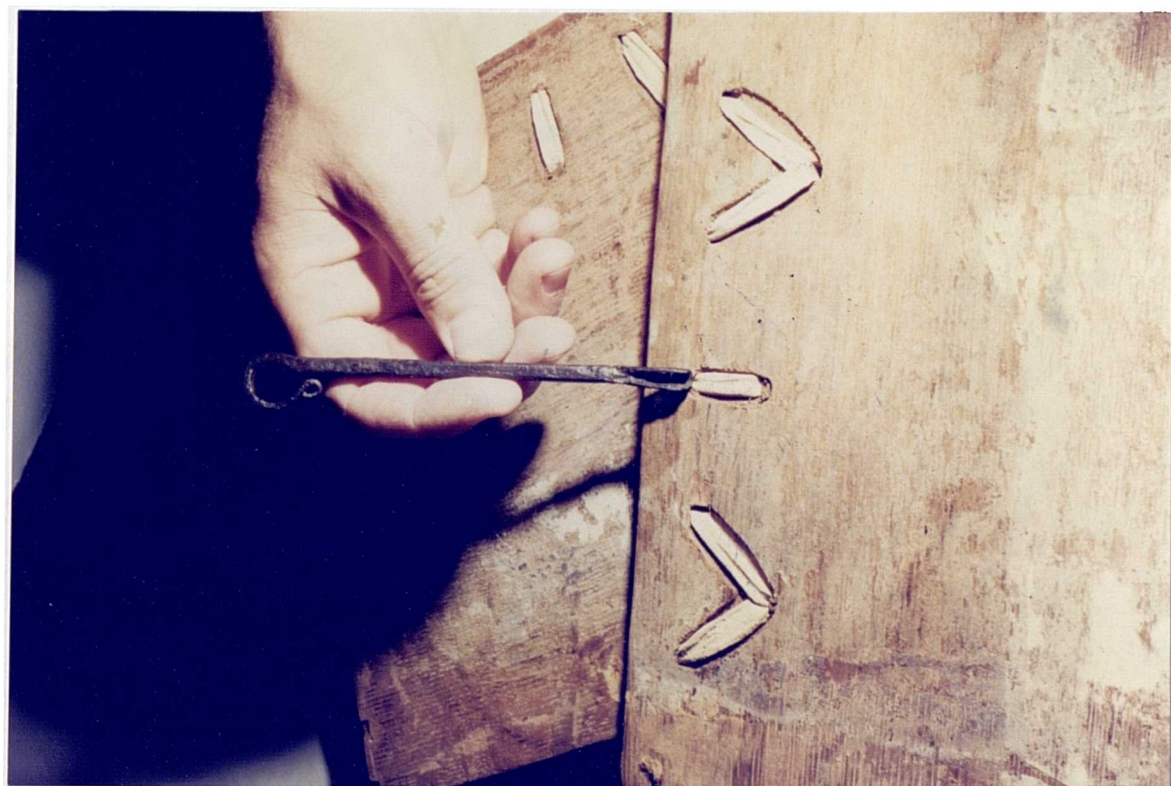
95



59

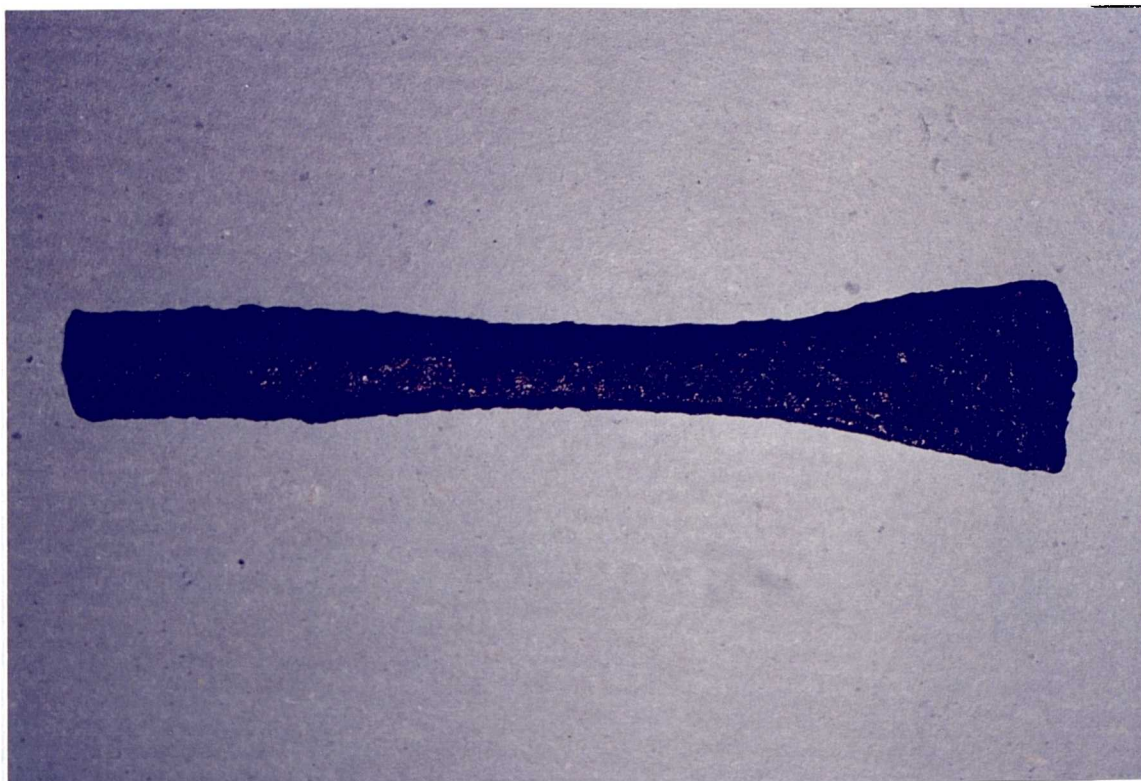
Late medieval augers

1



Romanesque gouge

60



Late medieval wood chisel

61



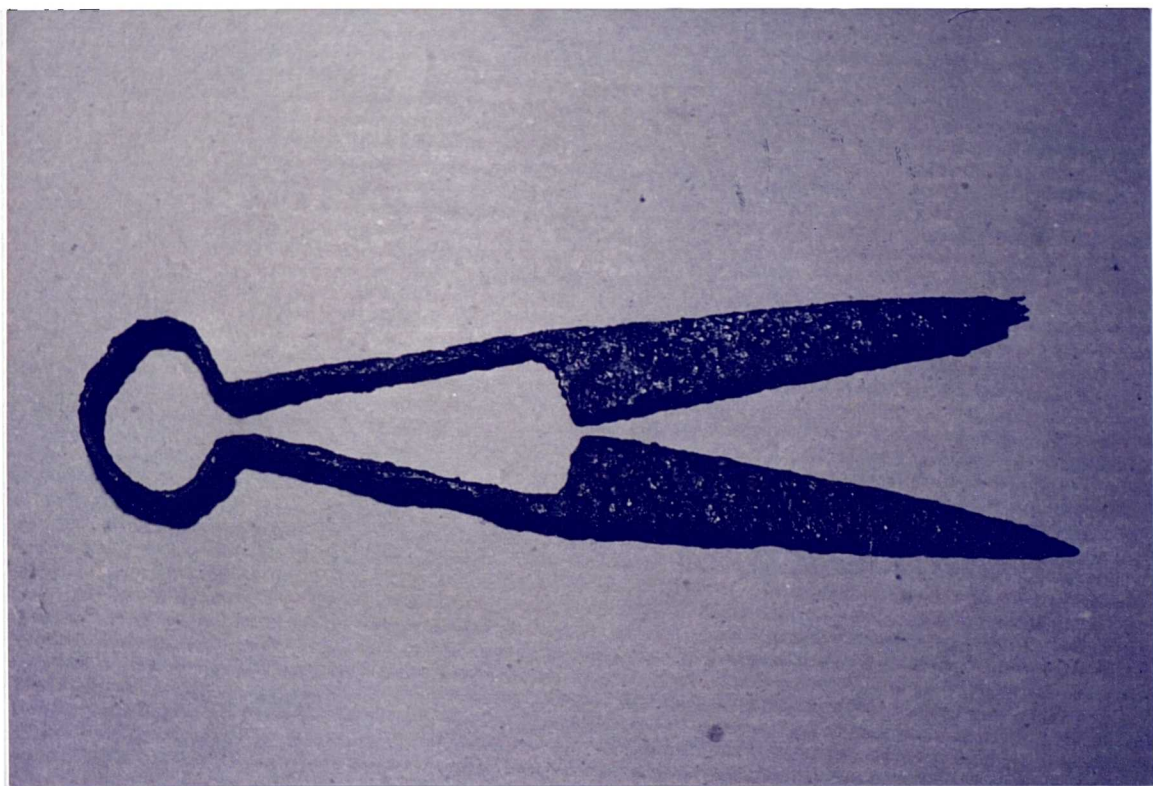
Late medieval bastard file

62



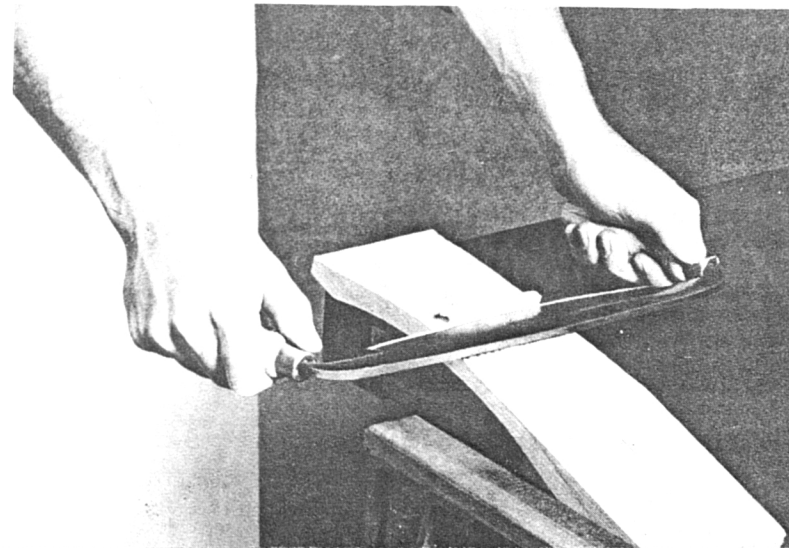
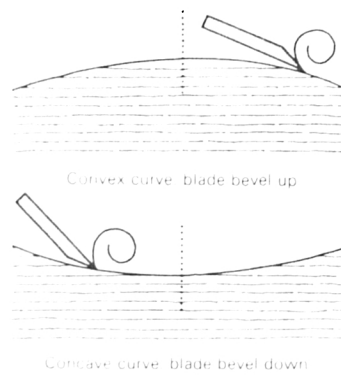
17th Century Shears

65



Late Medieval Shears

66



Draw Knife



16th Century Cast Finishing Tool

68a



Hereford Cathedral
manuscript with chain
and chevron style endband



[CAXTON BINDERY]

History of Binding Record Form UCL 15th Century Project
(In boards sewn or stitched)

Bibliographical Information

Library QUEEN'S COLLEGE, CAMBRIDGE Collection OLD LIBRARY Shelfmark (James 18)
 Author/Title These are various marginal notes on the author Home 31
 of the book. The oldest (xvi) says: The author's name is david double column of
 a few minor as we find in the book that is called * 25 lines
 Place England Date Late 15th cent.

Ms. origin: ?
 Collation: 2 styleaves. 1st (wants 1) - 26th (wants 8)

Textblock
 T.B. Kind Parchment Folding HS LS ✓ Tech. Printing ink
(vellum/calf) Mixed no. in ✓

Watermark N/A Paper Hist. Rel. N/A.

Decoration

The principal initials in gold on blue and pink, other initials blue on pink background. Some small rubrication in red.
 Deviance

Thomas Dengayne

Dimensions
 H 285
 W 201
 T 75
 T Sp67

Sewing
 Sewing
 Stations 6

Half-packing

Route 6

See handbook

See also: add. notes Sewing.

Sewing
 Tying up

T.B. height

Stitching

Hole

N/A

Endbands/

Headbands

N

Modern.

There are traces of an
 me. ms. parch. joint running height of textblock
 and covering facing parts. The 16th century contents
 list may have been a styleaf to an original p.d.

Raised ✓
 Recessed
 Flat

Single
 Double ✓
 Unsupported

Material Tanned
 Suit turned-in (rather thin +
 smooth)
 Natural/white

Head colour z/z (doubled)

Face N/A Case N/A

Back N/A Spine N/A

Inner cover N/A

Outer cover N/A

Inner spine N/A

Outer spine N/A

Inner head N/A

Outer head N/A

Inner tail N/A

Outer tail N/A

Inner fore-edge N/A

Outer fore-edge N/A

Inner back-edge N/A

Outer back-edge N/A

Inner spine N/A

Outer spine N/A

Inner head N/A

Outer head N/A

Inner tail N/A

Outer tail N/A

Inner fore-edge N/A

Outer fore-edge N/A

Inner back-edge N/A

Outer back-edge N/A

Inner spine N/A

Outer spine N/A

Inner head N/A

Outer head N/A

Inner tail N/A

Outer tail N/A

Inner fore-edge N/A

Outer fore-edge N/A

Inner back-edge N/A

Outer back-edge N/A

Inner spine N/A

Outer spine N/A

Inner head N/A

Outer head N/A

Inner tail N/A

Outer tail N/A

Inner fore-edge N/A

Outer fore-edge N/A

Inner back-edge N/A

Outer back-edge N/A

Inner spine N/A

Outer spine N/A

Inner head N/A

Outer head N/A

Inner tail N/A

Outer tail N/A

Inner fore-edge N/A

Outer fore-edge N/A

Inner back-edge N/A

Outer back-edge N/A

Inner spine N/A

Outer spine N/A

Inner head N/A

Outer head N/A

Inner tail N/A

Outer tail N/A

Inner fore-edge N/A

Outer fore-edge N/A

Inner back-edge N/A

Outer back-edge N/A

Inner spine N/A

Outer spine N/A

Inner head N/A

Outer head N/A

Inner tail N/A

Outer tail N/A

Inner fore-edge N/A

Outer fore-edge N/A

Inner back-edge N/A

Outer back-edge N/A

Inner spine N/A

Outer spine N/A

Inner head N/A

Outer head N/A

Inner tail N/A

Outer tail N/A

Inner fore-edge N/A

Outer fore-edge N/A

Inner back-edge N/A

Outer back-edge N/A

Inner spine N/A

Outer spine N/A

Inner head N/A

Outer head N/A

Inner tail N/A

Outer tail N/A

Inner fore-edge N/A

Outer fore-edge N/A

Inner back-edge N/A

Outer back-edge N/A

Inner spine N/A

Outer spine N/A

Inner head N/A

Outer head N/A

Inner tail N/A

Outer tail N/A

Inner fore-edge N/A

Outer fore-edge N/A

Inner back-edge N/A

Outer back-edge N/A

Inner spine N/A

Outer spine N/A

Inner head N/A

Outer head N/A

Inner tail N/A

Outer tail N/A

Inner fore-edge N/A

Outer fore-edge N/A

Inner back-edge N/A

Outer back-edge N/A

Inner spine N/A

Outer spine N/A

Inner head N/A

Outer head N/A

Inner tail N/A

Outer tail N/A

Inner fore-edge N/A

Outer fore-edge N/A

Inner back-edge N/A

Outer back-edge N/A

Inner spine N/A

Outer spine N/A

Inner head N/A

Outer head N/A

Inner tail N/A

Outer tail N/A

Inner fore-edge N/A

Outer fore-edge N/A

Inner back-edge N/A

Outer back-edge N/A

Inner spine N/A

Outer spine N/A

Inner head N/A

Outer head N/A

Inner tail N/A

Outer tail N/A

Inner fore-edge N/A

Outer fore-edge N/A

Inner back-edge N/A

Outer back-edge N/A

Inner spine N/A

Outer spine N/A

Inner head N/A

Outer head N/A

Inner tail N/A

Outer tail N/A

Inner fore-edge N/A

Outer fore-edge N/A

Inner back-edge N/A

Outer back-edge N/A

Inner spine N/A

Outer spine N/A

Inner head N/A

Outer head N/A

Inner tail N/A

Outer tail N/A

Inner fore-edge N/A

Outer fore-edge N/A

Inner back-edge N/A

Outer back-edge N/A

Inner spine N/A

Outer spine N/A

Inner head N/A

Outer head N/A

Inner tail N/A

Outer tail N/A

Inner fore-edge N/A

Outer fore-edge N/A

Inner back-edge N/A

Outer back-edge N/A

Inner spine N/A

Outer spine N/A

Inner head N/A

Outer head N/A

Inner tail N/A

Outer tail N/A

Inner fore-edge N/A

Outer fore-edge N/A

Inner back-edge N/A

Outer back-edge N/A

Inner spine N/A

Outer spine N/A

Inner head N/A

Outer head N/A

Inner tail N/A

Outer tail N/A

Inner fore-edge N/A

Outer fore-edge N/A

Inner back-edge N/A

Outer back-edge N/A

Inner spine N/A

Outer spine N/A

Inner head N/A

Outer head N/A

Inner tail N/A

Outer tail N/A

Inner fore-edge N/A

Outer fore-edge N/A

Inner back-edge N/A

Outer back-edge N/A

Inner spine N/A

Outer spine N/A

Inner head N/A

Outer head N/A

Inner tail N/A

Outer tail N/A

Inner fore-edge N/A

Outer fore-edge N/A

Inner back-edge N/A

Outer back-edge N/A

Inner spine N/A

Outer spine N/A

Inner head N/A

Outer head N/A

Inner tail N/A

Outer tail N/A

Inner fore-edge N/A

Outer fore-edge N/A

Inner back-edge N/A

Outer back-edge N/A

Inner spine N/A

Head	Tie-downs	Ship	Photograph (at Hofs)
F B None ✓	H 26(?) T 28	Laced 2	

Spine Treatment
Profiles . Linings . Lacing in
Material(s)

Spine Shape *Glued & rounded -*

but seems to have been flat with v. slight rnd. on closing :-

*Channels are chiselled
scoops (eg U shape)
with rough edges :-*
*lining channels
are aligned + there
is no stepping of
the channels.*

PERP. 1.

Panel lines which almost certainly carried onto inside of front board. (use this panel)

a mixture of single and double softwood pegs

Tied up either side of band and across middle of band with a 3 twist thread (not modern)

500

Comb. Patch Panel Overall

? Transverse 1 Transverse 2 1ull

Boards and Attachment (see also diagram for spine treatment)

Boards *hood*

DK. quartered

ADZE SPLIT OAK

4 shaped. Deep scoops from face of cover. Back of cover a grain of 1st

Lam No

N/A

Soft chamfer most obvious inner board

Long soft chamfer

Fe

II

T.

Fe

II

T.

Fe

II

T.

Fe

II

T.

Fe

II

T.

Fe

II

T.

Fe

II

T.

Fe

II

T.

Fe

II

T.

Fe

II

T.

Fe

II

T.

Caliper

10 mm

Covering

Covering material(s) *Thin tanned sheep / mid-brown*

thick, average *thin*

Longed in corners. Mixed turn-in widths with very wide f.e. turn-ins. The turn-ins are very thin but have not been altered since covering.

Qualities (eg boarded and grain obvious)

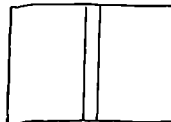
smooth stretch and polished etc.

Natural.

Caps (type and thickness) ?

(See section on sewing for tying up) *See above. Some doubt about tying up in upper kettle panel & lower kettle panel as there is extensive modern reback finishing tying up - though it seems likely that some marks on original leather may indicate continuing tying in this area.*

N/A.



H

T

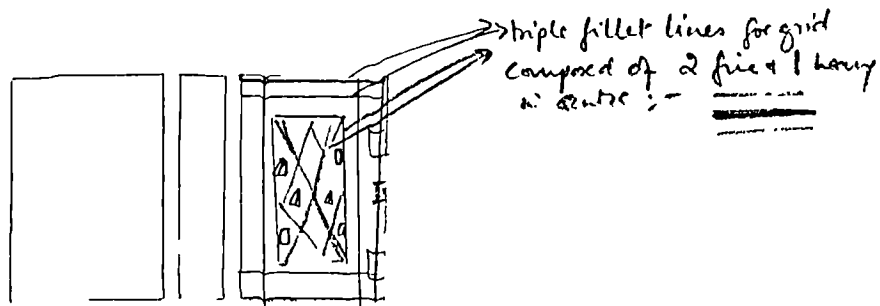
Plate XXI

Oldam Hobson, Nixon, Foot, Weale, Other

Rel:

James 18, Home 31,

Tooling



105

Rubbing

See attchd. sheet.

Additional Notes on Finish-line

Accurately placed and good clear finishing, no scorching.

Hardware Two f.e. recesses for straps (missing) 55x230 from head.
Fastenings Straps secured under cover by means of ? 3 nails (missing). These
Clasp Ties Straps were very wide straps.

Material(s)

Design



Remains of central alum-tawed strap under cover but board not recessed to take additional strap.

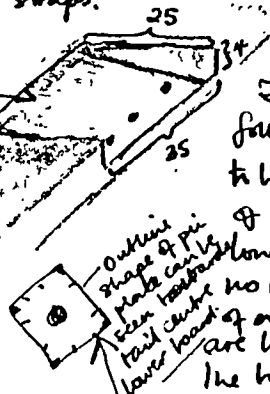
Metal Furniture
bosses, chain, rivets, nails, corners etc.

relate finds to nothing eg. to board face

Material(s)

? Brass (see note across)

Design

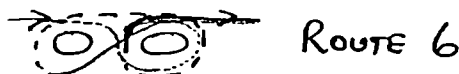
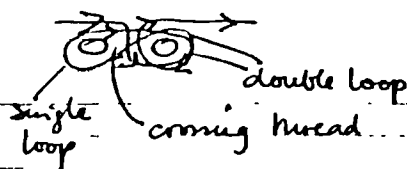


The straps seem to have followed onto lower board to be fastened by some form of pin / fitting 95 mm in from lower board edge. There is no trace of a catch plate or of nails to secure any. There are however brass nails through the board 95 mm in from f.e. which though off-centre do roughly correspond with the location of front recesses.

Additional Notes

There is a third surface mounted f.e. strap at centre of board (eg. 140 mm from head at f.e. upper board). Secured under cover by 3 daisy headed rivets onto the face of board (no recess). The strap is of cordovan pink dyed alum tawed skin (about 1 mm) thick. Hole on lower board corresponds with 3 location for central pin to take this strap. (this could be later addition)

Very weak structure makes detailed examination difficult but it is all-along, and does have very complex and unusual route around supports as shown on first sheet. Checked three times at both front and back of book - route seems consistent, and displacement of threads across spine seems to suggest it is employed throughout sewing. The sewing is rather untidy and careless in places, and the sewing supports seem slight for weight of textblock, but they may have believed that six stations compensated for this.



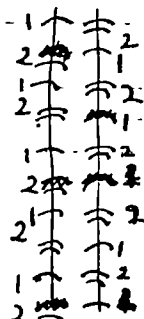
HALF-PACKING:-

Counting the threads + gatherings it is clear that route 6 is used throughout the textblock + that the effect gained is of half-packing. For every ten sections there are fifteen threads over the wings. Visible on spine.

1 1 } 1 to 2 - & back again 1 1

Gatherings to threads ratio:

15 : 10
Thds. Gath.



Additional Notes on Sewing

In different areas of the text a number of S twist silk threads (early ? (16th)) have been passed through the leaves towards the tail edge and about 30 mm from f.e. to act as markers denoting changes in text. These are not tied in any way and simply rely on the securesness of the parchment's grip to hold them in position.

Collation: - a^4 (1 gone) $b^{12} - e^{12} : f^8 || g^8 h^{12} i^{12} || k^{12} - s^{12} t^{12} (12g) (233)$
 Another blank quire cut out which was in 128.

History of Binding Record Sheet : UCL 15th Century Project
 MANUSCRIPTS : In boards - sewn or stitched

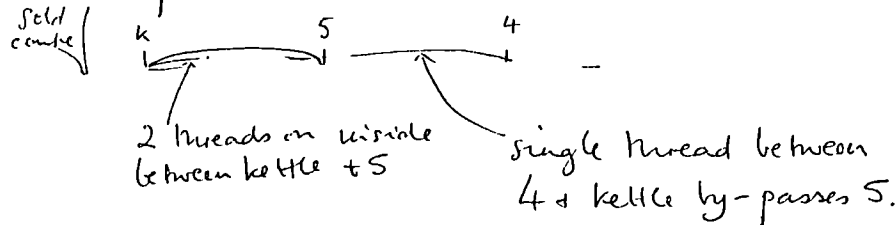
Bibliographical Information		(Formerly N.A. - 13)	
Library	Collection	Shelfmark	
<u>Jesus College</u>	<u>MSS.</u>	<u>Q.A.13</u>	
Author/Title		Format	
<u>SERMONES</u>			
Scribe			
<u>Varying number of lines to a page. Nent hands</u>			
Place/text	Place/bdg.	Date/text	Date/bdg.
<u>? Durham</u>	<u>? Durham</u>	<u>Cent. xv, xv</u>	<u>Cent. xv</u>
Ms. Origin			
<u>?</u>			
Biblio. Refs.			
<u>?</u>			
Textblock			
T B kind: <u>Parch.</u>	Fold: <u>TIS/TIS</u>	Tech I printing ink	
Parchment	PS/TIS	ms. ink <input checked="" type="checkbox"/>	
Species <u>Calf.</u>	Mixed	Type (if known)	
Age estimate <u>76</u>	Quality <u>Good</u>		
Calliper range <u>120-200µ</u>	Colour <u>Yellow/white (B)</u>	<u>? gull</u>	
Surface preparation <u>Calligraphy / smooth / fine & coloured</u>			
Paper <u>N/A.</u>	Fibre type	Colour	
Sizing	Finishing	Sheet dimension	
Calliper	Region or locality of manu.		
Date of manu.	Mould and Watermarks		
Parchment & Paper <u>N/A</u> Distribution			
(Complete technical details for both materials above)			
Decoration <u>N/A.</u> Illuminated <u>?</u> Gilding <u>?</u>			
Rubricated <u>?</u> Pen/brush			
Pigments <u>blue, red, green, yellow, brown, white</u>			
Types (if known e.g. lapis, azurite, orpiment etc.)			
Description:			
Provenance <u>Probably Durham. / Given by Mr. Mann</u>			
Book plates: <u>Jesus College 20th cent.</u>			
Inscriptions:			
Leaves			
Number of leaves per gathering: <u>predominantly 12 (some 8) see collation above.</u>			
Format and dimensions of			
1. leaves: <u>265 x 185</u> 8.5: <u>265 x 370</u>			
2. original skins, paper sheets: <u>?</u>			
Number of sheets/skins used per gathering: <u>?</u> 11/1 (see above)			
<u>face prick: - No</u>			

the kettle.

The late (15th) fitting/widening on these leaves attests to their early provenance, and to the fact that they were added later but soon in the history of the book.

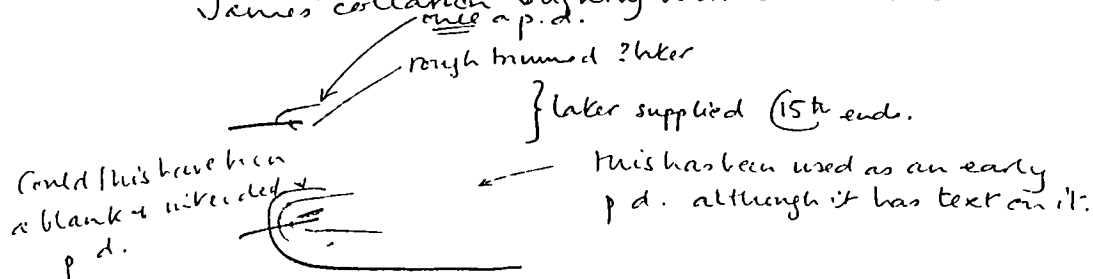
108

The sewing in the centre of gathering 1 is also interesting (sig. B)




The extant 1st leaf has almost certainly been used as a p.d. prior to the insertion of the new ~~gathered~~ ends and this may account for the offset on the up. fol. env. flap & turns.

James' collation slightly odd. Should be: -



Second half has catchwords

From f. 114 (second half) the signatures are signed in
arabic letters 1 - 6 tail f. e. margin to center of
gathering.  (15a).

2



Collation marks: Arabic pagination: first half of volume, Arabic pagination second half.

Signature marks: Type u Placing pagination f. e. up margin of tail f.

Consistency (Through out in number of leaves per gathering) See collation pg 1.

Consistency in quality of parchment or paper: Consistent - good

Pricking/Ruling 1st half - 2 columns ruled in parchment 2nd half columns ruled in ink

Type of pricking: (neat, rough and careful/less, in consistent through text etc.)

Evidence of leaf pricking ruling sequence

Pricking instrument: very fine knife still visible - 1st half

Type/trace of ruling tool: Ruler for marks 2nd half

Ruling frame or layout instrument

Ruling systems: Not line ruled.

Dimensions of closed book:

H 277

W 195

T/Fe 60

T/Sp 50

Endleaves Much altered, lower lost.

Traces of ME. MS. parchment
offset on up bd. (? later)



addition later see note

Endleaves Missing but looks as though it
could have been the last leaf of a final
gathering of 12 leaves now cut out
leaving only stubs. There is evidence
of pushing down.

Similarity/differences of endleaves to text-block leaves: Same

Description of endleaf materials if different from t.b.:

Pastedowns:

Materials Parch Age in relation to textblock contemp

Integral part of gathering structure: Yes / No (NB note above)

Attachment to adjacent leaves (see diagram above)

Adhesive used to "paste down": Paste

Indications that p.d.s were once free endleaves None

Pre-cover pastedowns: Yes No

Clasp/ ties under p.d.s: Yes No

Sewing Sewing holes created by the needle (not knife).

Phase: Original 2nd phase, 3rd phase etc

Evidence for other than original phase (e.g. tacketing holes, earlier sewing threads etc, extant head and tail tacketing or holes for, impression of earlier sewing thread, repairs to previously damaged spines folds from earlier phase of sewing, evidence of contemporary oversewing, presence of later leaves or gatherings).

The upper flyleaves appear to have been added after the book
was bound - the sewing passes around the whole double support
& not through it. It commences at the endband of tail &
bypasses the kettle stitch to station 5 it then travels ^{up}
around 4, 3, 2, 1 to the head (or vice versa) again it bypasses

Thread :																												
Fibre Type (e.g. linen, hemp, cotton silk, other - specify) <u>? flax / linen</u>																												
Linen : Unbleached, Semi-bleached, <u>(bleached)</u>																												
Silk & Cotton : dyed Y/N <u>Colour/s - white</u>																												
Thread structure																												
Width : <u>800</u> microns Consistency range of diameter <u>800</u> microns																												
Number of elements <u>6</u> Twist direction <u>S Z 1</u>																												
If possible give complex twist designation (e.g. 2/ - S) <u>6z S</u>																												
Angle of twist <u>10°</u> Dry or wet spun <u>Dry</u>																												
Tightness of twist : <u>Loose</u> turns per centimetre																												
Quality of tightness (Loose up to 10 degrees, medium 10 to 20 tight 25 to 45)																												
<u>(LOOSE)</u> MEDIUM TIGHT																												
Single/Plyed <u>2,3,4,?</u> <u>6</u> Ply Complex thd (e.g. re-plied) Y/N <u>(N)</u>																												
Describe _____																												
Paired, Triple or Multiple Combined Threads Y/N <u>(N)</u> Indicate number _____																												
Rovied fibres Y/N <u>(N)</u> (e.g. loosely combined fibres drawn together and rubbed into single strand with little twist)																												
Binders Modifications Waxed - Y/N <u>(N)</u>																												
Sewing Stations	<table border="1"> <tr> <td>Raised ✓</td> <td>Single</td> <td rowspan="5">Material(s) <u>Sut forward straight</u></td> </tr> <tr> <td>Recessed</td> <td>Double ✓</td> </tr> <tr> <td>Flat</td> <td>Unsupported</td> <td>Thread Colour <u>white</u></td> </tr> <tr> <td></td> <td>? F to B to F</td> <td>All along ✓</td> </tr> <tr> <td></td> <td>Packed ?</td> <td></td> </tr> <tr> <td></td> <td>Linked ?</td> <td></td> </tr> </table>	Raised ✓	Single	Material(s) <u>Sut forward straight</u>	Recessed	Double ✓	Flat	Unsupported	Thread Colour <u>white</u>		? F to B to F	All along ✓		Packed ?			Linked ?											
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	Packed ?																											
	Linked ?																											
Where packed Route 6 give thread count upper/lower support respectively at more than one station																												
<u>~ / A .</u>																												
<table border="1"> <tr> <td>Tb Hr</td> <td>K</td> <td></td> <td></td> <td></td> <td></td> <td></td> <td>K</td> </tr> <tr> <td>Bands</td> <td>T</td> <td>1</td> <td>210</td> <td>165</td> <td>120</td> <td>80</td> <td>40</td> <td>21</td> </tr> <tr> <td></td> <td>265</td> <td>235</td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> </table>			Tb Hr	K						K	Bands	T	1	210	165	120	80	40	21		265	235						
Tb Hr	K						K																					
Bands	T	1	210	165	120	80	40	21																				
	265	235																										

Sewing Support Size :- Medium 00

(Primary cover is not tied up at all.)

Tying-up Overcover is tied up either side of band and behind endband location.
~~at least and 2 feet at least 4 lines - towards belt location.~~

Sewing Configuration : Type (define by number according to key) N/A.

Repair sewing : (circle) N/A. 1st half, p. 83,

1 To leaves (a) support sewing Y/N, (b) variant Y/N define perch. number.

2 To gatherings - whip, overcasting, running, variant define _____

Stitched Hole N/A.

Stabbed, prelim. sewing etc.

Stitched structure :
 (record on grid continue on separate sheet if required)

Edges
 Cut Uncut
 Trim : Plain cut, Knife cut, Rough
Flush cut (squares)
 Squares - H 4 mm, T 4 mm,
 Fe. 4 mm
 Edge decoration : N/A.

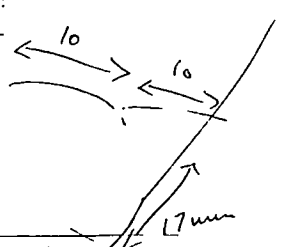
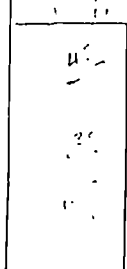
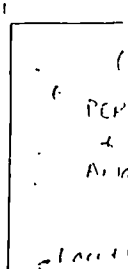
Endbands/Headbands

		Primary	Secondary
<u>(Y/N)</u>	Core <u>1,2,3</u> Crowning <u>3</u>	T <u>hine</u>	S <u>Bright lime Green silk</u> U <u>? White/pink</u> u.
<u>Worked</u> , Stuck-on, Woven	Thread count <u>1</u>	Twist <u>4zS</u>	
Core thickness: Thick/Med <u>Thin</u> Twisted <u>tawed</u>			
Bead F B None <u>? MBTD</u>	Tie-downs H T	Slips <u>LACED 1.</u>	Photograph (Cat. No(s))

Tie-down ends :- YES.Under belt :- YES.

? reduced version of ^{new} sewing thread?

Thread :		
Fibre Type (e.g. linen, hemp, cotton silk, other peach) <u>linen</u>		
Linen : Unbleached, Semi-bleached (bleached)		
Silk & Cotton : dyed Y/N Colour / s <u>white</u>		
Thread structure :		
Width : <u>500</u> microns Consistency range of diameter <u>500</u> microns		
Number of elements <u>4</u> Twist direction <u>S Z 1</u>		
If possible give complex twist designation (e.g. 2/ - S) <u>4 Z S</u>		
Angle of twist <u>10°</u> Dry or wet spun <u>Dry</u>		
Tightness of twist : <u>Loose</u> turns per centimetre		
Quality of tightness (Loose up to 10 degrees, medium 10 to 20, tight 25 to 45)		
<u>LOOSE</u> MEDIUM TIGHT		
Single/Plied	2,3,4,? <u>4</u>	Ply Complex thd. (e.g. re-plied) Y/N <u>(N)</u>
Describe		
Paired, Triple or Multiple Combined Threads Y/N Indicate number		
Roving fibres Y/N <u>(N)</u> loosely combined fibres drawn together and rubbed into single strand with little twist		
Binders Modifications : Waxed <u>(?Y)N</u>		
Complex Endband Constructions and incorporation of TABS etc.		
Primary	Core 1st sewing 2nd sewing	Connection of cores Diagram
Secondary	Core 1st sewing 2nd sewing	
1,2,3 Cores etc & variants :		
Standard triple crowing core over primary in linen (?MSTD)		

Thread types used:	
primary: <u>hinen</u>	thickness <u>500 μ.</u>
secondary: <u>S twist silk — lime green</u> <u>? salmon pink.</u>	
Markers: <u>P. 124</u>	
Materials: <u>Silk</u>	Structure: <u>end missing</u>
Location: <u>A simple loop of silk thread</u>	Colour/s: <u>white</u>
Attachment: <u>passes through key — the two ends appear at f.e., but the end is missing</u>	
Diagram: <u>Simply a knot??</u>	
Photo ref: 	
Miniature Protectors: <u>N/A</u>	
Textile type (silk, cotton etc.): _____	
Character of warp and weft threads: _____	
Colour: _____	Weave (tabby, twill etc.): _____
Quality, weight and nature of weave (e.g. tight or open) _____	
Trimming of textile: <u>Rough Trim, Straight</u>	
Dimensions of protector: _____ mm	
Adhesive used to tip protector: _____	
Loosely inserted Y/N	Hooked around spinefold Y/N
Spine Treatment	
Natural or hammered rounding of the spine: _____	
Profiles . Linings . Lacing-in	<u>SL. Round on closing.</u>
Materials	Spine Shape
	
Method of securing slips: <u>dowel, wedge, henail, blue ...</u>	

Boards and Attachment (see also diagram for spine treatment)

Boards : - Visible/Partly Visible/Not Visible

Material/s :

Make up

Wood : ☒ Yes ☐ No

Species : BEECH

Direction of wood grain : Parallel to SPIN , Parallel to HEAD/TAIL.

Original cut from trunk : Quarter cleft or sawn flat grain etc

1/4 flat sawn.

Boards : I am
No

Orientation and shape :

H

T

I

Sp 1/4

Fe.

1/4 cut ☒ N

Boards split Y ☒ N Evidence of bd. shaping tools : tail & saw plane scraper
other : ? covered up - very smooth & gentle

crushing suggests plane work.


Differences in tool usage and shaping between Fe and H, T and sp edges
inc. bevels and inside edges : ?

Quality of wood used (e.g. 1/4 across width, presence of sap wood
etc) Good - no sap wood evident (no worming) no
good figuring in head

Annual growth ring measurements/rubbing pattern/photo. ref. and other
dendrochronological evidence : ?

Material : soft wd, <u>lfd. wd.</u> , tawed, tanned, other (specify) <u>beech</u>			
Linings : <u>N/A</u> .			
Visible, Partly Visible, Not Visible			
Type			
Comb	Patch.	Panel.	Overall
Transverse 1		Transverse 2.	Full
Pricked/cut to improve adhesion : Y/N			
Skin, paper, leather			
type - calf, goat, , parch, alum tawed, tanned, paper - other (specify)			
Species of animal (if identifiable)			
Paper : fibre type, colour, sizing, finishing characteristics, watermarks			
Thickness of lining material :			
In case of transverse 1 or 2 : state measurement of the extension of the material projecting onto the board faces and state again onto which face (e.g. 15 mm onto the inner board face)			
Trimming of material : Irregular, Rough Trim, Torn, Straight			
Adhesive used to attach to spine and/or boards :			
Textile : type - linen, cotton, hemp, silk - other (specify)			
Character of warp and weft threads :			
Colour : Weave (tabby, twill etc.)			
Quality and nature of weave (e.g. tight or open)			
In case of transverse 1 or 2 : state measurement of the extension of the cloth projecting onto the board faces and state again onto which face (e.g. 15 mm onto the inner board face)			
Trimming of textile : Irregular, Rough Trim, Torn, Straight			
Adhesive used to attach to spine and/or boards :			

Board repair details (contemporary etc.) N/A.

Back Corner  Calliper 11 with p.c. 1 covered.

Consistency of thickness: 11 to walls of 4 without either cover.

Board attachments:

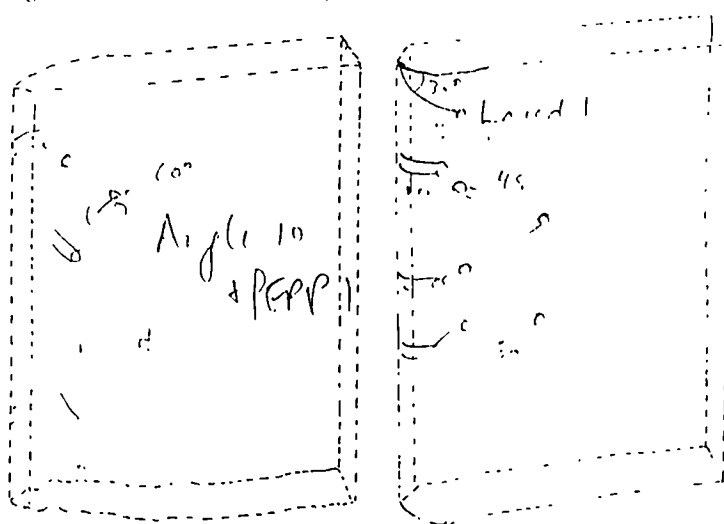
Visible, Partly Visible, Not Visible

Materials used: Tanned strips, priming tanned cover, tanned overcover, patch p.d.s.

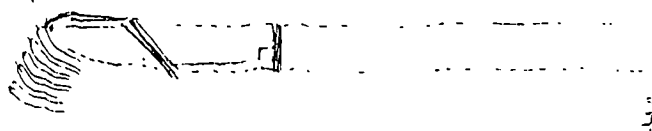
Tools used in making channels, tunnels etc. Chisel

Lacing paths Patterns: (see spine treatment above)

Diagram of cross section of lacing route:



End view (assumes bevel, cushion - if different make diagram on reverse of sheet)



Evidence of re-use of boards : <u>N/A</u>
Earlier board attachment systems : <u>N/A</u>
Earlier evidence of clasp/tie anchorages, clasp/edge pin holes and fragments, traces left by previous metal furniture : <u>N/A</u>
Photograph, Radiograph, X ray references revealing hidden attachments : <u>N/A</u>
Covering (primary) <u>1</u>
Covering material(s) (e.g. tawed, tanned, parch, paper) <u>Tawed</u>
Species of animal : <u>Sheep</u>
Treatment of skin : <u>Washed</u>
Colour <u>White</u>
1st use or re-used <u>1st</u>
Status <u>clean</u> Patch <u>N/A</u>
Pre-binding repairs, type - <u>N/A</u>
Pre-binding repairs, type - <u>N/A</u>
Materials <u>N/A</u>
If repaired - type of stitching <u>N/A</u>
Paring : Un-pared <input checked="" type="radio"/> Pared overall Turn-ins only pared
Turn-ins sliced to facilitate leather manipulation : <u>No</u>
Adhesive used to adhere leather to boards <u>None</u>
Is leather adhered at the spine <u>Y(N)</u>
Dimensions and consistency of turn-ins : <u>10 to 15 mm head & tail f e. ? (oversew)</u>
Trimmed before or after completion of covering : Before <input checked="" type="radio"/> After
If before explain :
Tool used to trim turn-ins <u>Vertical knife cut, pared after oversew was added - paring steps under sew. flap.</u>
Substance of covering material : Thick/Average/ <u>Thin</u> (0.75 mm).
Turn-ins like Tislie? <u>Cut flush</u>
Yapp <u>Y(N)</u> Width mm.

Corners: Design

Wide Tongue.

Size (use rubbing if appropriate)

On the inside of the
 binding the words "Wide Tongue"

Qualities of covering leather/skin (e.g. boarded and grain obvious,
 smooth stretched and polished etc.)

Caps (type & thickness - use diagram if necessary)

Seven over 3 cm. core

..

Covering technique: (1.) wrapped loosely, (2.) covered under tension,
 (3.) covered under tension and tied up, (4.) Normal p.b. style (5.) As for 4
 and tied up 1. 2. 3. 4. 5

Linings to covering/boards N/A.

Titling etc.

N/A.

H

T



Title Ms Tool Print

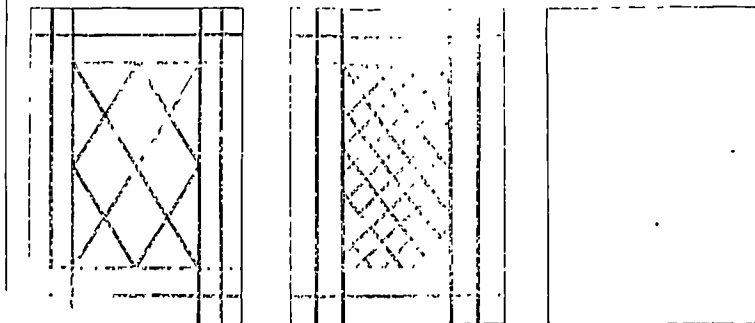
Fe



William, Hobson, Nixon, Wcale, Foot, Other (binding rel. works)

Rel N/A.

Finishing N/A.
Tooling
Grid of _____ fillets



Note irregularities of tooling (upside down etc.)

Rubbing

Additional Notes on Finishing (e.g. quality and accuracy of)
N/A.

Hardware 2 upper board f.e. straps & clasps to 2 edge mounted
Fastenings bronze lower bd. catchplates
Clasp/Ties ^{bronze} (type 6) Straps

Distance of straps clasps etc. from head: 60 mm 215 mm
Material(s) Design (60 from head / 65 from tail)

3mm tinned straps.
Dye & red/nick? kemon.

Optically in line with bands
Engraved + punched designs.

Dimensions and designs of recesses.

? ? < 3. >

? Sq. profile 25

Separate under
side strap fixing
plate next with
drilled bronze rivets to
fix up clasp through
strap. Place
bronze fixing
plate
1 piece bronze catchplate
fixed to 2 ends of bronze.

Metal Furniture

Bosses Y/N ☒ type (e.g. hemispherical etc) _____
 Bd. Attachment _____

Manufacture (cast, beaten etc) _____
 metal _____ decorated _____ Photo ref: _____

Chain
 Y/N ☒ type _____ fixing _____ design _____ metal _____
 photo ref _____

Rivets, Nails Y/N ☒ Decorative nails/rivets (describe) _____

Corners Y/N ☒
 Bd. Attachment _____

Manufacture (cast, beaten etc) _____
 metal _____ decorated _____ Photo ref _____

Drawings of design/s _____

Evidence of missing furniture None

Overcover YES

Status Clean

Patch N/A

Pre-binding repairs, type - N/A

Piece: N/A

Pre-binding repairs, type - N/A

Materials Tawed - ? only

Colour: white

Size/Skirt: Wings

(e. 30 + 10 edging T 30 edging? 11 30 + 12 edging
trimmed away)

Overcover Hairside or Fleshside outermost

Thickness of Overcover 1.5 mm. or 1,400+ microns

Type: Tawed, Tanned,
Calf Sheep, Other (specify) _____

Circuit Sewing: Edging of thinish white tawed cap stitched to edge of overcover.

Circuit material: Tawed calf hairside outermost.

Circuit type calf.

Circuit material hr. side fl. side inner-outermost single double
laminate

Inclusion of strap: Straight slit.

Method of securing straps to or through overcover Straight slit.

Diagram of Overcover

Envelope flap is sewn to overcover with a continuous running stitch which does not pass through the thickness of the skin - it is not therefore visible from the outside of the book.

Blank av. 30mm.
10mm edging

Method of securing overcover to boards: Env. flap. / Env. flap.

Envelope flap: separate continuous

Method of securing envelope flaps:

Sewn with continuous running stitch - see previous page.

Fore-edge or other straps:

Design diagram:

N/A. (as for main p.c. straps)

Materials

N/A.

Catchplate pin design

N/A

Complex Endband Constructions and incorporation of TABS etc.
(see section on Endbands)

N/A

Contemporary boxes, portfolios, wallets etc. Record dimensions and all details of materials, structure and decoration

N/A.

Documentation :

RCN 233

ATL

Photograph nos. _____

Radiograph nos. _____

Structural features unique and special to this binding :

